A study of the music and social meaning of selected choral works from Dayọ̀ Oyèdúǹ's cantatas

GRACE OLÚWABÙNMI TÀLÀBÍ

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Faculty of Arts and Social Sciences

Supervisor: Prof. Stephanus Muller
Co-supervisor: Dr. Paula Fourie

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DECLARATION

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The musical scores used in this dissertation were sourced directly from the composer, Dayọ̀ Oyèdúṅ, and the current author has reproduced examples of the original manuscripts in music notation software with due acknowledgement of the composer.

ABSTRACT

This dissertation explores the interface between the socio-political realities in Nigeria and African art music discourses. It does so by performing the first ever substantive reading of selected choral numbers from Nigerian composer Dayọ Oyèdùǹ's cantata compositions, which are secular choral works. Four pieces from these cantatas were selected for this study: 'Ọm'ọníṛẹ̀sì', 'Tòkunbọ̀' and 'American Visa' from the *Hospital Cantata*; and 'Nepa' from the *University Cantata*.

Oyèdùǹ's biography is constructed as a framework in which to present his cantata-writing, as is the notion of the cantata as a genre in Nigerian music. I argue that the contexts in which the concept of 'cantata' was established in Nigeria are very different from its Western cultural origin, and that the notion of 'cantata' as used by Nigerian composers is best understood as informed by an understanding of 'Nigerian art music'. To this end the study also provides a historical overview of art music in Nigeria, which it endeavours to tie to Oyèdùǹ's biography through his Baptist upbringing.

Drawing on theoretical and philosophical models from contemporary African music scholars, the study engages with Adédèjì's notion of 'transformative musicology', a concept developed from a discourse known as intercultural music. I suggest in this dissertation that the performance of art music repertories that reflect on Nigeria's socio-political issues in performance spaces such as concert halls, might lead to productive engagements, negotiations, mediations and interventions in social, economic and political spheres. The potential of such engagements to transformation, understood here as positive change, is considered.

Another conceptual lens applied to performances of Oyèdùǹ's cantatas is the 'total art concept'. Through the reading of recorded music performances that involve various art forms, the dissertation seeks to combine a reading of scores with the performance contexts of Oyèdùǹ's music, focusing attention on the interaction between the score, traditional Nigerian notions of musical performance as integrative of all the dramatic arts, and the way in which the art music discourse functions within this context.

OPSOMMING

Hierdie tesis ondersoek sosio-politieke realiteite en musiekdiskoers in Nigerië soos dit oorvleuel in wat hier genoem word ‘Afrika kunsmusiek’. Meer spesifiek, fokus dit op ’n seleksie koornommers uit die sekulêre kantates van die Nigeriese komponis Dayọ̀ Oyèdúṅ. Vier van hierdie werke word in hierdie studie aan stiplees en formele analitiese beskrywing onderwerp: ‘Ọm’ọníṛẹ̀sì’, ‘Tòkunbọ̀’ and ‘American Visa’ uit die *Hospital Cantata*; en ‘Nepa’ uit die *University Cantata*.

Oyèdúṅ se biografie word opgestel as ’n raamwerk waarbinne sy komposisiepraktyk, spesifiek ook sy skryf van kantates, verstaan kan word. Voorts word die agtergrond geskets vir hoe die kantate as ’n genre in Nigeriese musiek funksioneer. Die argument word gemaak dat die kantate in die Nigeriese gedaante daarvan, ’n geheel ander konteks betrek as dié van die gelyknamige genre in die Weste, en dat ‘kantate’ in die Nigeriese konteks ten beste verstaan kan word binne die konteks van ’n diskoers oor Nigeriese kunsmusiek. Gevolglik word daar in hierdie tesis ook ’n oorsig verskaf van die geskiedenis van kunsmusiek in Nigerië, en word hierdie geskiedenis gekoppel aan Oyèdúṅ se biografie en sy opvoeding in die Baptistekerk.

Die studie gebruik teoretiese en filosofiese modelle van tydgenootlike Afrikadenkers, en in hierdie verband word Adédèjì se idee van ‘transformerende musikologie’ – ’n konsep wat ontwikkel het binne die konteks van diskoerse oor interkulturele musiek – in spel geplaas. Die navorsing suggereer dat die uitvoering van kunsmusiek repertoriums wat doelbewus Nigerië se sosio-politieke kwessies aanspreek in ruimtes soos konsertsale, kan lei tot produktiewe interaksies, onderhandelinge, mediasies en intervensies in sosiale, ekonomiese en politieke sfere. Die potensiaal van sodanige interaksies om positiewe transformasie te bewerkstelling, word oorweeg.

Nog ’n teoretiese lens wat in hierdie studie aangewend word en op uitvoerings van Oyèdúṅ se kantates toegepas word, is die ‘totale kuns-konsep’. Deur ’n deeglike beskouing en beskrywing van opnames wat verskeie ander kunsvorms betrek, word ’n poging aangewend om ’n lesing van Oyèdúṅ se partiture te kombineer met die uitvoeringskontekste van sy musiek. Hierdeur word aandag gevestig op die interaksie tussen die partituur, tradisionele Nigeriese praktyke van musikale uitvoering as geïntegreerde kunspraktyke, en die wyse waarop kunsmusiek in hierdie konteks van betekenisgewing funksioneer.

ÀṢAMỌ́

Iṣẹ́ ìwádìí yìí ṣe àfihàn ìjọra àti ìyàtọ̀ láàrin àwọn ìṣẹ̀lẹ̀ àjẹmáwùjọ àti ajẹmóṣèlú pẹ̀lú àwọn ọ̀rọ̀ tó ń jẹ yọ nínú iṣẹ́ ọnà ajẹmórin ní ilẹ̀ Nàìjíríà. A ṣe èyí nípa ṣíṣe àgbékalẹ̀ ìṣeré àwọn àṣàyàn oríṣìíríṣìí orin láti inú orin òǹkọrin ọmọ ilẹ̀ Nàìjíríà, èrò orin Dayọ̀ Oyèdún, eyì tó jẹ́ orin aláìjẹmẹ́sìn. Mẹ́rin tí a yan láti ṣe àmúlò nínú ìwádìí yìí ni : 'Ọm'ọníṣesì', 'Tòkunbọ̀' àti 'American Visa' láti inú *Hospital Cantata*; àti 'Nepa' láti inú *University Cantata*.

A ṣe àgbékalẹ̀ ìtàn ìgbé-ayé Oyèdún bí ẹni pé a ṣe àfihàn àwọn orin kànàtátà rẹ̀ gẹ́gẹ́ bí ewì alohùn kan ni orin ilẹ̀-èdè Nàìjíríà. Mo ṣàlàyé níbí pé bí a ṣe ṣàgbékalẹ̀ orin kànàtátà ní ilẹ̀ Nàìjíríà yàtọ̀ sí bí ó ṣe rí nínú àṣà ilẹ̀ òkèèrè tí ó ti bẹ̀rẹ̀, àti pé èrò tí kànàtátà mú wá gẹ́gẹ́ bí àwọn òǹkọrin ilẹ̀ Nàìjíríà ṣe lò ó ni a le kà sí 'iṣẹ́ ọnà (orin) ilẹ̀ Nàìjíríà'. Torí èyí, iwádìí tún ṣe àlàyé ìtàn iṣẹ́ ọnà ajẹmórin ní ilẹ̀ Nàìjíríà, èyí tí a so mọ́ ìtàn ìgbé-ayé Oyèdún láti ara ìtàn ìjọ Onítẹ̀bọmi tí a ti wò ó dàgbà.

A ṣe àfàyọ ìlànà ìtọpinpin àti ìrònú nípa iṣẹ́ yìí láti ara ìlànà àwọn onímọ̀ orin ilẹ̀ Afíríkà tòde òní, èrò Adédèjì tó pè ní 'ẹ̀kọ́-ìtàn-orin aláyìídà' (*transformative musicology*), èyí jẹ́ ọ̀rọ̀ tí a fà yọ láti inú kókó-ọ̀rọ̀ kan tí a mọ̀ sí orin aláṣàáyíwọnúàṣà (*intercultural music*). Mo dá àbá nínú iṣẹ́ ìwádìí yìí pé ìṣeré àwọn àjọ olórin tí ó ń ṣe àgbéyẹ̀wò ọ̀rọ̀ ìgbé-ayé àti òṣèlú ilẹ̀ Nàìjíríà ní àwọn ibí ìṣeré bí gbọ̀gàn ijó le yọrí sí ohun tí yóò so èso rere, tí yóó mú àsọyépọ̀ wá, tí ó le jẹ́ òǹlàjà àti ìyànjú sí àwọn ọ̀rọ̀ ìgbé-ayé, ọ̀rọ̀-ajé àti ọ̀rọ̀-òṣèlú gbogbo. Bí irúfẹ́ ìgbésẹ̀ yìí ṣe nípa lórí àyípadà, tí a kà sí àyípadà-réré nínú iṣẹ́ yìí jẹ wá lógún.

Ọ̀rọ̀ mìíràn tí a tún fi ojú ẹ wo ìṣeré orin kànàtátà Oyèdún ni èrò 'iṣẹ́-ọnà lákòótán' (*total art concept*). Láti ipasẹ̀ àtúpalẹ̀ àwọn ìṣeré orin tí a gbà sílẹ̀ èyí tó jẹ́ onírúurú ọnà, iṣẹ́-ìwádìí yìí ṣe àkànpọ̀ ìgbéléwọ̀n àti ìbi ìṣèré orin Oyèdún, ó gbájú mọ́ àjọọṣepọ̀ tó wà láàárin ìwọ̀n, èrò ìbílẹ̀ ilẹ̀ Nàìjíríà nípa ìṣeré orin gẹ́gẹ́ bí ohun tó kó àwọn iṣẹ́-ọnà ajẹmọ́ṣèré yòókù sínú, àti ọ̀nà tí iṣẹ́-ọnà ajẹmórin ń gbà ṣeṣẹ́ ní àwùjọ yìí.

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To Daddy Olúkáyòdé Ayọ̀délé and Mommy Christiana Adéyínkà Tàlàbí.

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Chapter 1

Background, key concepts, design and method

1. Introduction

Dayọ̀ Oyèdúṅ is a twenty-first century composer of art music in Nigeria.[1] J.H. Kwabena Nketia (2004:5) defines African art music as works that manifest the attributes, craftsmanship, aesthetic goals, concepts and techniques of Western art music with the values of its own contexts of creativity rooted in traditions of Africa. He adds: 'African varieties of art music could be developed by individual composers in different parts of Africa from sources in their own country' (ibid.). Bode Ọmọ́jọ́là, in his book *Nigerian Art Music*, extends this view by ascertaining that the most important objective of art music composers is to help create a tradition of Nigerian art music through a fusion of African and European elements (Ọmọ́jọ́là, 1995:5). Based on his readings of art songs across Africa, Chris van Rhyn has argued for the use of the term 'Africa' to denote a 'place' rather than 'uniqueness' in compositional elements. In this sense 'Africa' manifests in the individuality of the art music composer's oeuvre and the extended development of more general theories and stylistic practices rather than a claim to a characteristic element of the music as being unique to a group (Van Rhyn, 2013:17,158,262,264).[2] Kofi Agawu asserts that the interest of African art music should be 'Africa's engagement with modernity', which in reality serves a wide-ranging and aesthetically plural set of practices (2003:17).

Art music in Nigeria can be traced to the mid-nineteenth century, when European colonization was a driving force in its growth with the church/Christianity playing a major part. Later in the twentieth century, indigenous church music became fundamental to the emergence and development of art music.[3] Àbáyòmí Bello, in her classification of art music composers in Nigeria, describes Dayọ̀ Oyèdúṅ as a fourth generation composer of African art music (Bello,

[1] In this dissertation, the author adopts an approach of consistency with regards to the use of diacritics, honouring the correct Yorùbá spellings of personal names, musical instruments and words from the language, even if this is not done consistently in the secondary sources from which quotations derive.

[2] In his dissertation, *Towards a mapping of the marginal reading of art songs by Nigerian, Ghanaian, Egyptian and South African composers*, Chris van Rhyn wrote extensively on the reproduction of power relations and the self-promotion of differences as factors in presenting 'Africa' as constituting a unique compositional quality (2013).

[3] Through the influence of the Christian missionaries, the development of art music has its roots in the early works by pioneering organists and choirmasters who composed church anthems, sacred cantatas and oratoria (Sadoh, 2004). I discuss this in Chapter 3.

2014: 315).[4] Cantatas constitute an important part of Oyèdúṅ's oeuvre.[5] To date, he has composed six, and all are secular works: *Hospital Cantata* (2000), *University Cantata* (2004), *Queen's Cantata* (2005), *Palmwine Cantata* (2007), *Cantata Africana* (2009) and *Ìfẹ́ Cantata* (2014 – incomplete but in process).[6] These works comprise original compositions, except for one or two arrangements of folk tunes, and are notated as vocal scores (SATB and piano). Oyèdúṅ's cantatas are composed on narrative themes derived from daily experiences. Each cantata comprises a compilation of pieces composed at a particular time during his life. The *Hospital Cantata*, for instance, was written during his housemanship as a medical doctor. Of his six cantatas, five are written in Yòrùbá[7] and one in English (*Queen's Cantata*). However, of these, five have English titles and only one has a Yòrùbá title (*Ìfẹ́ Cantata*). Oyèdúṅ writes mostly in Yòrùbá, which is the main language of his geographical area, and although he has also written compositions in English and other Nigerian languages,[8] he prefers writing in Yòrùbá because it facilitates understanding of the messages he wishes to convey in his local area. Ọmọ́jọlà attests to the importance of language/song text, specifically in Yòrùbá, because it facilitates social meaning-making. He notes that compositions/performances in the local vernacular (Yòrùbá) provide the framework for the reconciliation and balancing of musical discourses and social meanings that articulate enduring cultural values (Ọmọ́jọlà, 2005:165).To the Yòrùbá people, music is a multi-faceted (i.e. not only sonic) 'total' art that incorporates

[4] In his masters' research, Àṣhàolú Samuel classifies Dayọ̀ Oyèdúṅ as a 'third tier' composer of Nigerian art music (Àṣhàolú, 2011:15,16) while Bello, in her doctoral research, regards him as a fourth generation African art music composer. I agree with Bello, even though her categorization of fourth generation African art music composers is somewhat vague. More so, in her categorization she references only Nigerian-born art music composers as 'African art music composers', ignoring the rest of West Africa and Africa at large. I discuss this later in the chapter (see footnote 18).

[5] Bello's article (Bello, 2014:318) and a document sent to the author by Dayọ̀ Oyèdúṅ on 7 January 2016, (Oyèdúṅ, 2016), record that Oyèdúṅ has written over 300 compositions in a number of genres that include oratorios, cantatas, operas, piano compositions, organ works, etc. The tally is derived by counting subdivisions of works as individual works regardless of the fact that they could constitute parts of bigger works.

[6] The dates in the music scores (collected during my field work on 13 December 2016) contradict the dates of composition for each cantata as contained in the e-mail sent to the current author by the composer on 7 January 2016. In this study, the dates as they appear on the scores of the compositions will be used as authoritative.

[7] The Yòrùbá language is spoken by over thirty million Yòrùbá people in the south-western part of Nigeria and along the coast of West Africa. They are one of the largest African ethnic groups south of the Sahara Desert; a collection of diverse people bound by a common language, history and culture. They also constitute the largest percentage of Africans that live in the diaspora (Fálolá & Akínyemí, 2016; Káyòdé, 2013).

[8] For example, Oyèdúṅ has composed a capella works written in three main Nigerian languages: Yòrùbá, Igbo and Hausa. He has also set Pidgin English and English to music. This is not to say he has adequate knowledge of the other Nigerian languages. In one of the interview sessions the current author had with him, he noted that the compositions he set to Hausa and Igbo were a disaster. In his words: 'I remember composing in Igbo language once, but it was so disastrous (not musically), but in respect to the language, after performance someone who understood the language, asked why I was saying the opposite of what I meant. The [musical] note actually changed the meaning. The truth is that someone helped with the language because I do not understand it' (Oyèdúṅ, 2017). He also had a related comment for the music he wrote in Hausa. He says: 'A Hausa man approached me saying some lines in the music made no sense' (ibid.).

related performing arts for maximum aesthetic impact, an observation reflected in Dayọ Oyèdúnˋs cantatas. Oyèdúnˋs music is in large part didactic, concerned with moral themes as well as with articulating social, cultural, and philosophical messages to his audience. Although well-received by audiences, his works are generally unknown in Nigeria and further afield.[9]

I was first introduced to Oyèdúnˋs cantatas through a performance by students of the Creative Arts Department, University of Lagos, Nigeria. The choral practice performance in this institution has become an annual event entitled 'Africa Sings'. In 2014, when I first encountered Oyèdúnˋs music, his compositions were performed by various choral groups with Oyèdúnˋ himself in attendance. His secular cantatas were rapturously received by the audience, with both musically trained and untrained audience members relating to the performances. I was fascinated that it appealed so strongly to its audience, and this experience, together with what I perceived to be fascinating aesthetic qualities relating to the music, provided the impulse that led to this study.

1.1 Theoretical points of departure and the elucidation of key concepts

This dissertation is directed by the question as to what musical and social meaning can be derived from selected choral numbers in Dayọ Oyèdúnˋs cantatas. In answering this research question, I explore how Oyèdúnˋs music exemplifies the principles of transformative musicology. Related to this concern, the dissertation focuses on the social implications and manifestations of Oyèdúnˋs music, and with reference to the 'total arts concept', I seek to provide answers on how the relationships between the different art forms in Oyèdúnˋs cantatas create social meaning. These key concepts of the study are discussed below.

1.1.1 Transformative musicology

This study aligns itself to the notion of Transformative Musicology as postulated by Fémi Adédèjì (2010). In his paper, 'Transformative Musicology: Recontextualizing art music

[9] Emphasis on the works of Nigerian art music composers tends to focus on older generations or pioneers. Scholars have studied the works of some pioneers of art music in Nigeria again and again, sidelining the younger generation. In the case of Nigeria, Chris van Rhyn remarks on the comparatively easy availability of works by composers born during the 1940s. He describes this as: 'an unbalanced emphasis on a generation of composers who came to prominence at an important point in [Nigerian] political history' (Van Rhyn, 2013:17).

composition for societal transformation in Nigeria' (2010),[10] Adédèjì made a salient contribution to theorizing intercultural music, exploring the textual and thematic content of art music composition for social purposes. According to Adédèjì, 'music could be used as a vehicle of the transformative processes needed in our society and […] composition constitutes its major tool' (2010). He suggests ways and models of redirecting art music composition as a way to address contemporary social challenges, focusing on transformative themes that 'prognosticate into the future' (ibid.). His theory is predicated on Lawrence (2006), whom he quotes: 'It is not in all cases that music performs positive functions […] the role to be played is not automatic but depends on the people musicking and their interpersonal relationships, what they agree to use their music for' (cited in Adédèjì, 2010). Music composition, according to him, can be directed towards social purposes – especially when engaging with social, political, economic and global problems (ibid.).[11] Put differently, art music composition, even while it retains its artistic qualities, can be redirected to meet contemporary social challenges in order to foster positive changes, and to transform individual minds, immediate society and the world at large.

Adédèjì lists and classifies art music compositions by Nigerian composers, and he concludes that the repertory of Nigerian art music compositions that engage with socio-political happenings in the country and with global challenges are very 'scanty' (ibid.:5). Despite what is a fairly pessimistic view on how art music functions in Nigeria in a socially relevant way, he believes one way to ameliorate and address social vices is to think about art music's transformative potential through re-contextualizing and redefining the role of art music in dealing with topical and important issues that may benefit the world at large.

Adédèjì's seemingly prescriptive suggestions of incorporating transformative textual content into art music (i.e. language-based messages that urge positive change) indicate something about the predicament of art music composition in Nigeria, where what may well be regarded as unexceptional in African music (thematic elements that reflect and engage with the social matrix) has to be specified and prescribed in order to make such art music seem relevant. Musico-social meaning, whether it be patriotic, cultural, religious or socio-political, as Adédèjì's argument seems to suggest, has to be consciously striven for by composers of art

[10] In this article, Adédèjì references a 2006 publication where he first mentioned 'Transformative Musicology'. See 'Intercultural Music as Agent of Transformative Musicology' (Adédèjì, 2006).

[11] His survey of art music compositions in Nigeria reveals that the repertory of musical works are mainly centred around liturgical/non-liturgical binaries and traditional/cultural themes, while there are comparatively fewer compositions ostensibly focusing on socio-political and economic issues.

music. This conscious attempt to compose in a tradition that values musical autonomy, but in order for social transformation to be advocated through the music, is at the heart of what he understands as 'transformative musicology'. Because of the way in which Oyèdúṅ himself regards his music, and specifically the cantatas of which pieces are presented in this thesis, Adédèjì's project of privileging art music compositions that engage with social ills and speak to social consciousness, is a formative idea for this study. Importantly, this is so not only because Adédèjì's musicological concerns speak so directly to Oyèdúṅ's compositional concerns, but because this sense of an imperative for art music to play a functional role in society seems to be a particular Nigerian concern, and its proposition of 'transformative musicology' as the kind of theoretical engagements that select and read for such social responsibility, equally so. In this sense the use of 'transformative musicology' in this thesis is an acknowledgement not so much of a broad tendency documented in an international literature, but of a nascent Nigerian attempt to design a discursive context for art music that speaks to local conditions. In this sense, this thesis wishes to contribute to Adédèjì's concept by performing exactly the kind of directed inquiry he suggests, in this case on music fully conscious of itself as compositional socio-political intervention. The readings conducted in Chapter 4 of this thesis are therefore directed towards laying bare such socially relevant themes in selected pieces from Oyèdúṅ's cantatas by examining musical and social meanings through an explication of thematic contexts, followed by readings of the music and video performances of the works.

Transformative musicology's link to intercultural musicology is important. Peter Dunbar-Hall defines 'intercultural' in the context of musicology to mean 'intertextual'. This, according to him, is the ability of music to implicate different contexts simultaneously (Dunbar-Hall, 2007:200). 'The tensions between different interpretations are what make intercultural study of music valid, and remind researchers that diversity of reception is the key to subjective response to music' (ibid.:199). In the same vein, the Centre for Inter-cultural Musical Art (CIMA) explains that intercultural musicology includes scholarship that allows multi-disciplinary, inter-disciplinary, multiple and divergent perspectives in so far as it seeks to enhance and expand current thinking about musical endeavors: 'For example, studies of composition in which elements of non-western traditional music are combined with those of western arts, require a scholarly approach which integrates techniques of ethno-musicology with those of historical musicology' (Centre for Intercultural Musical Arts, 2002).

1.1.2 Intercultural music

Interculturalism surfaced in response to the policies of multiculturalism that resulted in exclusion of cultures that ordinarily exist but with passive significance within societies. It incorporates elements such as multiculturalism, transculturalism and other models, and aims at promoting dialogue and interaction within cultures. According to Gerard Bouchard, the basic principles of interculturalism include a pluralist mindset, denoting sensitivity to ethnocultural diversity and the rejection of all discrimination based on differences (2011:440). In this way, interculturalism is seen as a model for social integration which recognizes all cultures and tends to connect them through their roots and encounters (ibid.: 446).

Interculturalism can therefore be described as a concept that presupposes cultural understanding, social cohesion, integration and harmonization of common values amidst understandings that contemporary societies are no longer monolithic, and nationality is not a stable denominator in any society. In a globalized world, interculturalism seeks to find and promote the links, overlaps, shared experiences and fluid mutualities among different social and cultural actors. The concept emerged out of the need to direct and make sense of cultural diversity (cf. Noble 2009).

Interculturalism also refers to the interrelationship among cultures and their mutual influence with blurred borders that allow for the acceptance of changes (Arostegui & Ibarretxe 2016:71). More so, interculturalism understands the relationship between different cultures as a social space, articulating a desire to bring about convergence and inventories of similarities on the elements shared or infiltrated by different groups and then paying attention to the way distinct cultures interpret and create in amongst this difference. Jose Luis Arostegui and Gotzon Ibarretxe call this ‘Supraculture’, which, they say enables coexistence in social situations (ibid.:71).

Donald Cuccioletta points out the importance of interculturalism in modern societies, recognising that ‘[…] the imaginary social space has mushroomed into a multitude of identities [and] has propelled us into a realization that we are in an era where interculturality, transculturalism and the eventual prospect of identifying a cosmopolitan citizenship can become a reality’ (Cuccioletta, 2001/2002:2). Thus, interculturalism should not only be viewed as bound to local or national territories, but as a globally relevant concept. A global approach to understanding the dynamism of cultures is necessary in a modern world where forces such

as immigration, technological advancement and development makes intermingling the one cultural constant.

In a way then, interculturalism confirms that no one culture is pure since, as a result of continuous human interactions, changes are bound to occur resulting in overlap of social identities. Consequently, Gerard Bouchard, in reference to Quebec Canadian, calls for a normative framework of integration by which interculturalism is modelled regardless of origins and nationalities:

> Interculturalism calls for a complex dynamic made up of interactions, continuity, and change that is constantly negotiated and renegotiated on all levels of society, within a framework of respect for basic values and in a spirit that can be summarized in a single maxim- firmness in principles, flexibility in their application. (2011:446)

Narrowing down the implications of this for the arts, *The Routledge Handbook of Intercultural Arts Research* (2016) states that 'the term "intercultural" acknowledges the complexity of locations, identities and modes of expression in a global world, and the desire to raise awareness, foster intercultural dialogue and facilitate understanding across and between cultures' (Burnard, Mackinlay & Powell, 2016:1, 2). In scholarship, Conal McCarthy notes: '[…] intercultural arts are understood as places where cultures meet, negotiate, translate and intermingle to make important contributions to scholarship in the arts and humanities by examining the intersection between theory and practice' (McCarthy, 2016:24). Whereas intercultural communication is another field that has been well developed across anthropology, linguistics, psychology, cultural and communication studies, the importance of interculturalism in music – as conceived of in this particular way – only became topical in the late twentieth century in the work of scholars like Max Peter Baumann, Everett Helm and Margaret Kartomi.[12] In music, interculturalism may be described as the study of specific musics using techniques applicable to all musics, promoting cross-cultural activity in music composition, music performance and music scholarship in general.

My writing on intercultural music draws significantly from Akin Eúbà and Cynthia Tse Kimberlin,[13] who were the first series editors of essays in *Intercultural Music*. Eúbà who is the

[12] See Kimberlin & Eùbá (1995:2) ,'Introduction Intercultural Music'.
[13] *Intercultural Music*, Vol. 1 (Eúbà; Kimberlin: 1995) gives a definitive explanation the history and what is meant by intercultural music.

founding director of the Center for Intercultural Music Arts (CIMA), London, [14] notes that interculturalism in music is as old as music itself, given that cultural contact with people all around the world is constant and has resulted in the mixing of musics. Due to immigration, technological advancements, better means of music transmission and globalization, these processes have only been intensified in recent times. But even music in pre-historical times could have been influenced through this contact (Eúbà, n.d.). This makes it hard to find anything that could be called 'authentic' music, although musical cultures associated with specific cultures do exist in the world. For Eúbà, music's ability to connect cultures in the world by promoting understanding amongst them, regardless of race, religion and cultural perspective, is significant. He links the supposed universality of music as a phenomenon (not as a language) to intercultural activity embedded in the music of the world:

> [T]he ease with which we can acquire one another's musical languages is an indication of the unifying power of music. In spite of the diversity of cultures, there is a high incidence of shared resources in the musics of the world and this is a phenomenon that reflects historical and contemporary contacts between the world's populations. Think, for example, of the globalization of the symphony orchestra and of jazz. Think also of the spread of African resources first to the Americas and thence to other parts of the world through idioms of popular music. The symphony orchestra is today found in practically all regions of the world and it is almost impossible to believe that it was born partly through the European acquisition of musical instruments that originated from the Middle East (and this by the way is an early example of intercultural activity). As a result of intercultural mobility, jazz has acquired the status of world music and is no longer 'American'. (Eúbà, n.d.)

Intercultural activity in music can occur in various ways not confined to the creation of syncretic musical structures. When an African composer writes in a musical style without using musical elements (urban or rural) culturally characteristic of her place or time of musical expression, one may say that the music itself is not intercultural. However, in such composition, an intercultural activity has taken place. Ọmọ́jọ̀là, notes that '[…t]he popular musical traditions of the various parts of the world often represent different shades of intercultural activities characterized by a variety of musical elements from different corners of the world' (Ọmọ́jọ̀là, 2001:158). The field of intercultural music also allows for integration of, say, a composer's

[14] The Centre for Intercultural Music Arts (CIMA) is a British charity based in London. It was inaugurated in 1989 in response to the challenges posed by composers and performers who explore new dimensions in music and consciously integrate elements into their music from different cultures (Kimberlin & Eùbá, 1995:1,2). Essays in the Intercultural Music book series, edited by Akin Eúbà and Cynthia Tse Kimberlin, began to theoretically explore the concept subsequent to the biennial symposium held by CIMA. The Intercultural Music International Symposium and Festival is a biennial gathering that brings together composers, performers and scholars from Africa, Asia, Europe and the United States.

indigenous music culture and the use of techniques associated with other cultures. Moreover, intercultural activity could take the form of creativity in performance, where the music composition and the performer(s) are grounded in different cultural expressions. In this regard, Kimberlin and Eùbá (1995:2) cite the mastery of western music by Asian artists (and vice versa). Intercultural music could also refer to music created by combining elements from various cultures. In the case of Europe and the United States, intercultural activity could refer to the integration of folk music materials into art music structures and through art music techniques. Kimberlin & Eúbà note thus:

> The music of Bartók, in which elements of Hungarian folk music are employed, comes under this category. In Europe, folk culture has become 'foreign' […] there is a good argument for treating the folk and art music cultures of a given European society as two separate entities. Furthermore, the act of extracting folk elements from their local ethnic or social contexts and placing them in an international context where they have relevance for people outside the indigenous society is a fundamental aspect of interculturalism. (Kimberlin & Eùbá, 1995:3)

Intercultural activity in music became intensified toward the late twentieth century in music history. Eúbà observes:

> The world's great music cultures became more easily accessible and composers were encouraged to explore new music in which elements from different cultures were combined. Moreover, performers became specialists in the musics of other cultures. As a result, composers around the world (especially those from non-Western countries) are producing music in which resources derived from traditional and folk music (normally the province of ethnomusicology) are combined with Western techniques of composition (normally the area of specialization of historical musicologists and music theorists) and neither ethnomusicologists nor historical musicologists are adequately equipped for the analytical study of such music. Hence the need for intercultural musicology. (Eúbà, n.d.)

It can thus be said that intercultural music includes all types of music shaped by musical, contextual, historical and ideological factors.[15] In Nigeria, cross-cultural expressions in music are shaped by various experiences, of which colonization, Christian missions and colonially-informed systems of education are among the most important. According to George Dor, 'interculturalism in most African countries is evident in the bi-musical programs of music departments of African universities; [including] sacred and secular African art choral music idioms' (Dor, 2003:50). Sadoh, referencing Eúbà, opines: 'Akin Eúbà affirms that all known

[15] See Kimberlin & Eúbà (1995).

musical expressions in the world today are intercultural [… being] a product of intra-cultural interaction among various ethnic groups within the continent as well as foreign cultures' (Sadoh, 2004:636). The compositions of Dayọ̀ Oyèdúṅ, that provide the focus of this study, are appropriately contextualized by a discourse on intercultural music. His cantatas simultaneously reference two distinctly recognizable cultural forms of expression: Nigerian (Yòrùbá) and Western musical expression. As is suggested by the use of the word 'cantata' to describe some of his works, Oyèdúṅ's compositional creations can be traced partly to his early exposure in church music and partly to his educational experiences.

Nketia, writing on the awareness of intercultural processes in the creative work of contemporary African composers of art music, states that it is important that the aesthetic theories of African art music should be cosmological, moral, or social theories (2001:10). Since creativity is universal in human cultures, he writes, it is also natural to presuppose that its expression should be guided by different philosophies. Nketia emphasizes that such music should *not be considered as 'art for the sake of art, but rather art for life's sake'* (my italics) (ibid.). This is essential, Nketia believes, because music in Africa is cultivated for enjoyment in the context of leisure, and as an integral part of social and religious life. Nketia's position on the creative works of African composers as *art for life's sake* is a core philosophical underpinning that guides this study in its interest in the social meaning of musical composition.

1.1.3 Art music or African art music?

In Africa, the term 'art music' has been defined as music designed for intentional listening or presentation as concert music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty (Nketia, 2004:5). Amu describes art music as the music in which 'a great deal of attention is given to the musical, technical or artistic interest of the piece as focus of aesthetic enjoyment' (Amu qtd. in Ọmọ́jọlà, 1995:6). For Eúbà, 'art music in western terms is that type of music which is specially written by trained composers for performance by trained executants and which is designed for contemplation in a special setting, such as the concert hall' (Eúbà, 1970a:52). Agawu adds: 'art music in its modern guise, is the performance of composed (written) score for an audience that is not allowed to participate' (Agawu, 2011:50). Eúbà notes that 'the composers intend their works for performance by experts before an audience which is not encouraged to participate in the performance. This, in

a way, constitutes a radical change in the African approach to music' (Eúbà, 1975:48). Restraint on audience involvement and participation in music making are identified by all of these authors as a distinguishing characteristic when comparing 'art music' to the history and practice of music making in most African countries.

'African art music' is a concept broadly used by scholars to designate a hybrid or synthesized art music genre that fuses Western and African music elements. It denotes a contemporary music genre that has its roots in African traditional and cultural value systems. For Agawu (2001), African art music presupposes that the African composer's heritage predominates in the creative act. He also notes, however, the comparative lack of importance of this mode of expression in African societies, stating that, of the three categories of African music (i.e. traditional/folk music, popular music and art music), art music is the least prominent (Agawu, 2011:50). In this thesis, African art music is conceived broadly as being constituted from the fusion or synthesis of Western and African musical expressions, with Oyèdúṅ's cantatas specifically being grounded in what is regarded as common practice Western tonality and his texts and understandings of how musical meaning should relate to audience reception grounded in the traditional and cultural systems of Nigeria, specifically those of the Yòrùbá.

African art music has been ascribed various different labels and prefixes, including 'contemporary' art music, 'modern' art music and 'neo-'Western or neo-African art music. These terms are suggestive of change, and even a paradigm shift from pre-modernity to something that is perceived as following on from such a state of cultural existence. This is not unrelated to political and social developments in Africa during the twentieth century, and Neuman notes in this regard that 'the development of contemporary African art music represents an immanent cultural and political history of African nations' (Neuman 1991:269 qtd. in Dor, 2003:49). The cultivation of African art music could be considered to originate in the systems of thought and education imposed by colonialism and Christian missions at the turn of the twentieth century, inserting Europe as a pervasive influence in the contemporary African musical heritage. Dor (2003:50) explains that 'a class of African educated elites were compelled to develop a taste for western music at the expense of their African culture', and this brought about the assimilation of western cultural practices into broader societal contexts. The first developments that emerged from this contact were the studies and training of African composers who went abroad and started to write musical works using western models. The musical style of these composers often displayed no traces of the African composer's nationality or background, apart from text settings that sometimes involved indigenous

languages.[16] Later in the twentieth century, before the independence of many African countries, there was a revolution that marked the birth of Africanism (this is discussed in Chapter 3).

Agawu asserts that African art music is much more than a direct imitation of European music because, for the African composer, a strong element in composition is traditional heritage. He notes: 'The African heritage comprises the rich and extraordinarily diverse musical resources of traditional Africa, idioms that constitute an African soundscape and are sedimented in the consciousness of practically every musically sensitive member of the society' (2001:136). The assimilation of western artistic practices in traditional African value systems might, as Ọmọ́jọlà suggests, 'be seen as part of the evidence of the age-long propensity for African musicians to adapt their musicianship to conform to socio-cultural changes within the society' (Ọmọ́jọlà, 1995:2). Nor is this an exceptional African characteristic. Johnston Njoku (1998:238) sees this acculturative approach 'as an outgrowth of a way of life in multi-cultural societies [… and as a way] to maintain a symbiotic relationship with the sociocultural environment and world view'. Nketia, in his book *African art music* (2004:1), corroborates this: 'Analyzing some of the materials I encountered in my research enabled me to develop my composition theory, to determine where I could move from tradition to modernity without masking my African voice or losing my African identity'.

Nketia emphasizes the need to preserve, document, promote and develop the African art music genre. Composers of African art music have since, to varying degrees, endeavoured to establish presumed continuity with the historical or classical traditions of Africa. Some of the pioneer African composers who have thus sought to 'authenticate' their respective art music styles include Fẹlá Ṣówándé, Ayò Bánkólé, Akin Eúbà, Meki Nzewi, Lazarus Ekwueme, Joshua Uzoigwe, and Samuel Akpabot of Nigeria; Ephraim Amu, Kwabena Nketia, N.Z. Nayo of Ghana; Gamal Abdel-Rahim and Halim El-Dabh of Egypt; Solomon Mbabi-Katana, Anthony Okelo and Justinian Tamusuza of Uganda; Reuben T. Caluza, Kevin Volans, Michael Blake and Stefans Grové of South Africa; Michael Mosoeu Moerane and Joshua Mohapeloa of Lesotho.

In Nigeria, art music emerged around the mid-nineteenth century. Nketia (1974) records the legacy of contact with Europe that was established through the Christian missionaries and through trade. He observes that Christianity and colonial rule reshaped Africa through

[16] For example, in Nigeria, composers like Robert Coker studied in Germany (1871); T.K.E. Phillips studied both in Germany (1871) and London (1880); Fẹlá Ṣówándé studied in London (1937). Refer to Chapter 3 for a detailed discussion on pioneer composers and their works.

acculturation, and that modern African states became the basis for this re-shaping. What is known today as 'Nigeria', was a result of these processes (Nketia, 1974:13). From a musical point of view, African-derived music was dispersed through the slave trade and musical developments in Nigeria were strengthened by the church activities that promoted Western cultural values. Nigerian composers subsequently wrote works such as hymns, church anthems, cantatas, oratorios, motets, masses, suites and operas for solo voice(s), chorus, piano, organ, orchestra and traditional instruments. In *Nigerian Art Music*, Ọmọ́jọlà writes extensively about how Nigerian composers were shaped by these extra musical forces (Ọmọ́jọlà, 1995:39-78).

Johnston Njoku (1998) distinguishes three periods in the development of art music in Nigeria. The Victorian era (1846-1914) was followed by the colonial period (1914-1960) and then by the late twentieth century (post-1960). In Njoku's periodization, the Victorian era began when the trans-Atlantic slave trade came to an end, and when Christian missionaries came to Nigeria and introduced Christian music to Western Nigeria. This era reached its climax with the formation of music societies that staged performances by Nigerians (rather than colonial performers). Njoku notes: 'Nigerian elites' passion for Western symphonic music, oratorios, and operas continued as part of a broader attraction to Victorian culture and European ideas in general' (1998:223). The second of Njoku's periods corresponds to the unification of Nigeria as a state during the colonial period from 1914 to 1960 (that is, from Nigeria's unification to its independence). This period saw the emergence of a first generation of Nigerian composers and their students, many of whom furthered their musical studies in Europe and the United states. Njoku is somewhat vague about how one should set about describing Nigerian art music in the 'late twentieth century' (his third period). From his description it is clear that during this period a few of the pioneer composers were still active, while a new generation of music scholars and composers emerged from the 1980s onwards.[17] In this perdiodization, Dayọ̀ Oyèdúṅ belongs to the third period, although he is more properly regarded as a twenty-first century composer.[18]

[17] For examples, refer to the latter part of 'The influence of the Christian missions' in Chapter 3.

[18] Bello (2014:316,317) provides a four-stage periodization of art music in Nigeria, specifiying categories, dates, names of composers, and sometimes musical developments. She situates the first generation of 'African art music composers' around 1900 to 1950; the second generation, not bracketed by dates, includes Ayò Bánkólé, Sam Akpabot and Akin Eùbá. For her, the third generation emerged between 1960 and 1999. She describes them as highly talented individuals who studied in 'celebrated musical institutions abroad'. They include Joshua Uzoigwe, Meki Nzewi and Okechukwu Ndubuisi. She also states that this was the period when art music became more appealing to local audiences. Regarding the fourth category of her periodization, Bello writes: 'The fourth generation of African art music composers, which strictly speaking are the contemporary ones, includes a mixture of those who had informal music education, those who received partial training, and those who were naturally gifted on the one side. Others are composers who were fully trained in Nigerian universities by the third generation of composers' (2014:317).

Scholarly work has tended to focus on the work of the 'pioneers' of art music in Nigeria, resulting in a substantial corpus of writings on an older generation of composers, while the music of younger composers remains relatively unresearched. Chris van Rhyn, writing on the availability of works on Nigerian composers born during the 1940s, observes 'an unbalanced emphasis on a generation of composers who came to prominence at an important point in political history' (2013:17). Dayọ Oyèdúṅ, whose compositions constitute the focus of this study, is a typical example of a composer from a younger generation whose work remains, to a large extent, outside the discursive ambit of academe.

1.1.4 Music and social life

In African societies, music is often classified according to its social function – with the music and its function often sharing a name. According to John Blacking, the development of musical ability is inherent in social factors, with musical compositions 'jolting and expanding the consciousness of audiences by reflecting and contradicting the spirit of the time' (Blacking, 1973:47). In his study of music in Venda society, Blacking argues that the value of music in society and culture should be described in terms of the attitudes and cognitive processes involved in its creation and the functions/effects of its production in the society (ibid.:53). He describes differences in musical communication as 'utilitarian and artistic': 'The function of music is to reinforce and relate people more closely to certain experiences which have come to have meaning in their social life' (ibid.:99). Music as a collective act can be linked to the social life of any community.[19] Ivo Supičić's view accords with that of Blacking, but he does not acknowledge the difference between utilitarianism and the artistic manifestation of music in communication: 'The further we look back into the history of humanity, the more we see music existing not in the form of entertainment or as purely artistic manifestation, but as an element bound up in the most earthy details of daily social life' (Supičić, 1987:86). In the 1980s, Christopher Ballantine wrote about the forgotten relationship between music and society among scholars of contemporary music studies. He noted the false assumptions and orientations that music and society are wholly separate domains, leading to the fact that the social and human

[19] Although Blacking's position on the social function of music among the Venda people (and indeed African societies in general) is important, Agawu sounds a cautionary tone about the work of western scholars, specifically ethnotheorists like Blacking. Their work, he writes, stems from a separatist ideology that reifies the social action of music in African societies as particularistic and different from the West, without considering – or under-reporting – what is shared among cultures (Agawu, 2017:50,51).

contexts that give music its meaning are excluded. 'Ideological distortions' result from seeing music in an 'atomized way', cutting it off from a structural intimacy with its social order. Ballantine writes: 'Social structures crystallize in musical structures […] the musical microcosm replicates the social macrocosm' (Ballantine, 1984:5). The unity between art and society is fundamental, with the two realms being inseparable. Ballantine proposes that 'musicology should have the social aim to enlarge man's knowledge to himself and of his social development […] by elevating the relationship between music and society to full consciousness, we become better people' (1984:15,28). This dissertation takes seriously these positions in setting out to examine not only Oyèdúṅ's music, but also its social meaning.

1.1.5 The total art concept

'The total art concept', which is important in my reading of Oyèdúṅ's work, involves some degree of improvisation in music, dance, drama and visual arts.[20] In his *The Theatre of Mixed Means: An Introduction to Happenings, Kinetic Environments and Mixed-Means Performances*, Richard Kostelanetz privileges the process of creation in contemporary art rather than the final product. The process is seen as a field of activity that employs various media of communication that appeal to the total sensorium. This, he says, contributes to making the structure of art emulate the hidden form of nature, thereby bringing art and life into harmony. Through art, the invisible environment becomes visible (Kostelanetz, 1968:9,38). Albert Oikelome stresses that 'the total art concept' determines that the artistic collective be brought together by the unique structural, semiotic and aesthetic relationships of all elements (Oikelome, 2014:226). Nketia affirms that African art music, as a contemporary genre, takes its place alongside modern African literature, modern African theatre, drama and dance (Nketia, 2004:4), whereas Ekwueme lays emphasis on the inter-relationship and inter-dependence of the arts: 'In Africa, no performing art stands alone. Music as an aural art is both meant for aural and visual perception' (Ekwueme, 2000:68,70). Eúbà articulates this historically:

[20] In Kostelanetz's words: 'Mixed-means theatrical performance can be at once music, dance, drama and kinetic sculpture as well as entirely new forms that eschew references to any of those arts' (Kostelanetz, 1968:39). Only the cantata compositions of Oyèdúṅ are notated (as conventional music scores); other artistic elements discussed in this thesis are not scripted (i.e. specified by the composer) but integrated and rehearsed for performance by choir directors and choristers.

> Much of the pre-colonial traditional music of Africa is practiced in the context of one or more of the other performing arts. There are for example, the use of music as an integral part of dance, of poetry and of dramatic expression; sometimes, music, dance, poetry and dramatic expression are all fused together in the same performance context. In addition, music and all these other performing arts are often presented in combination with the visual arts such as sculpture (e.g. masks), design, painting, and costuming […M]usic is viewed in terms of its relationship to the total art complex and not as an isolated phenomenon. (Eúbà, 1975:46)

This means that in performance, music is assumed to exist inextricably with one or more of these art forms or media. Ruth. M. Stone asserts that music performance in Africa is:

> [A] tightly wrapped bundle of arts that are sometimes difficult to separate even for analysis. Singing, playing instruments, dancing, masquerading and dramatizing are a part of a conceptual package that many Africans think of as one and the same. […] the expressive acts that give rise to these media are related and interlinked. The visual arts, the musical arts, the dramatic arts – all work together in the same domain and are conceptually treated as intertwined. (Stone, 2017)

Meki Nzewi uses the definitive term 'musical arts' to refer to the integrative nature of performance arts in Africa. Corroborating the stance of scholars mentioned above, Nzewi also notes that in African cultures, 'the disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice. However, each has a distinctive feature with unique theoretical or descriptive terms in every culture area' (Nzewi, 2003a:13).[21]

In contrast to this inherent way of conceptualizing music as part of an integrated artistic expression, it was only in the second half of the nineteenth century when something akin to the 'total work of art' surfaced in Western art music, when Richard Wagner addressed the disjunction between music, design and staging in opera. Wagner's intention was to produce a *Gesamtkunstwerk* or a 'total work of art', expressing the belief that each art has to work in unity with the other to exploit the totality of performative devices. He drew upon numerous artistic elements such as music, dance, acting, scenography and the plastic arts, costume, masks, lighting, playhouse architecture, the configuration of the stage and auditorium, and spectator environment (Kennedy, 2005:1372). Unlike the notion of integration in African theatrical arts,

[21] It is to this end that the Pan African Society for Musical Arts Education (PASMAE) was born. PASMAE was formed in a bid to 'retain' the African legacy of indigenous knowledge systems in performance art's thought and practice and to promote research, application and engagements of 'culturally enriching learning materials'. This, Nzewi has asserted, would restore 'the original holistic philosophy and practice of musical arts education in Africa' (Nzewi, 2003b:xi-xii).

which is inherently part of how music is conceptualized in an articulation of life and creative expression that is tightly linked, the Wagnerian project concerned an aesthetics of music. While the term 'musical arts' refers to the generality of thinking around performance art and practices in Africa, the total art concept in this thesis means to recognize the manner in which Nigerian art music such as Oyèdúṅ's positions itself in a Western tradition where Gesamtkunswerk has one meaning, while existing in Africa where the total arts concept has another. In other words, claiming Oyèdúṅ's cantatas as articulations of concepts of integration such as are implied in the usage of 'musical arts', disregards the work that has to be done by the composer and the researcher to argue the point that these compositions are, in fact, concerned with integrated forms of expression from a different (Western) aesthetic worldview that nevertheless overlaps with the total arts concept of an African wordview. In Chapter 4 of this study, I will engage with 'the t otal art concept' through studying video recordings of choral pieces from Oyèdúṅ's cantatas as performed by various choral groups.

1.2 Research design and methods

This study focuses on four purposively selected choral works from two of Dayọ̀ Oyèdúṅ's cantatas. They are: 'Ọm'ọníṛẹ̀sì', 'Tòkunbọ̀' and 'American Visa' from the *Hospital Cantata*; and 'Nepa' from the *University Cantata*. The selection was determined by the accessibility of scores,[22] but also by restrictions of space and the desire to discuss the chosen pieces in some depth as representative of Oyèdúṅ's choral writing. My selection of the works above was largely influenced by pragmatic factors. One of the reasons for the paucity in academic engagements with the work of Nigerian art music composers is the non-availability of scores and recorded instances of performances. The latter might indicate that such works are infrequently performed, but also that not much effort is made – institutionally or otherwise – to make such recording accessible. In a culture where academic and creative endeavor is maximally positioned for institutional career advancement in a highly restricted and competitive field, disseminating materials such as compositions can be seen as sacrificing

[22] I attempted to obtain all the scores of Oyèdúṅ's cantatas. Unfortunately, I managed to obtain only selected pieces from his first three cantatas. The first, the *Hospital Cantata*, I was able to obtain in its entirety except for the overture. From the second and third cantatas, *University Cantata* and *Queen's Cantata* respectively, I was given only selected pieces from the collections. Even though some of these pieces have been performed, the cantatas do not seem to be complete works. Rather, they seem to be works in progress, with the composer planning to compile different pieces as collections to be published.

control in such competitive stakes. My choice of works has therefore been guided by the availability of the scores and available recorded public performances. This does mean that I can make limited claims about the representativeness of my examples, and I am therefore also cautious in generalizing conclusions that may pertain to the specific examples. I believe, however, that such conclusions as are made from my close reading of the examples I have chosen, are justified and valuable despite this restriction.

Employing interpretive and subjectivist lenses (Repko, 2012:118,130; Neuman, 2011:101), I decided to perform a formal reading of the chosen pieces through what amounts to a bar by bar descriptive analysis of all musical parameters in interaction with the chosen texts. This decision might require some clarification. Oyèdúṅ's musical practice is rooted in a common practice tonality – sometimes used unconventionally, but never employing advanced chromaticism or atonality – that means that larger-scale formal divisions (often cadentially indicated) and matters of dynamics and texture (homophony, polyphony), can largely be accounted for through these descriptions. Because Oyèdúṅ is not a formally trained composer, his use of these compositional tools could – mistakenly, I believe – be understood as 'simple', or sometimes even 'wrong'. My detailed reading of his music in Chapter 4 of this thesis is intended to dispel such notions as themselves simplistic. From the detailed descriptive analyses of Oyèdúṅ's pieces emerges a picture of a composer who is sensitive to word-text relationships, who shows evidence of individualism and originality despite what might seem on the surface a derivative harmonic and formal idiom. Without this close reading – and this is the important point methodologically – it would be impossible to make claims about a general positioning of this music as a socio-politically conscious music. Although it is therefore possible that Chapter 4 might create the impression of being little more than such a descriptive analysis, I argue that providing this description is necessary to acknowledge the individuality both of the pieces and of the idiom. Paying close attention to what might otherwise be misunderstood as insufficient control of the medium – both in composition and performance – is part of what I explain elsewhere in this thesis as transformative musicology. Using descriptive methods, my structural reading of choral numbers from Oyèdúṅ's cantatas initially focuses on the music scores. Subsequently, by studying video recordings of the performances, I pay attention to the relationship between different art forms in the staging of these musical numbers, as well as in their reception.

I conducted in-depth semi-structured interviews with Dayọ Oyèdúṅ and a number of music directors who have performed his cantatas or sections from them. These were

predominantly face-to-face interviews, although some interviews took place via e-mail and skype video calls. Preliminary interviews were conducted with Oyèdúṅ between August 2014 and 2016, that is, before I officially embarked on this study. My first contact with Oyèdúṅ was established through Albert Oikelome, the organizer of the 'Africa Sings 7' event (a choral music project) at the University of Lagos, Nigeria. He arranged for an introduction with Oyèdúṅ, after which I had meetings with Oyèdúṅ during which we extensively discussed my proposed project and I secured his cooperation.

Secondary source material was also consulted for this study. Few studies have been carried out specifically on Oyèdúṅ's life and works. Sources include Samuel Àṣhàolú's master's research entitled 'The Life and Musical Works of Dayọ̀ Oyèdúṅ' (Àṣhàolú, 2011); Ọláolúwa Adéòjè's postgraduate diploma research entitled 'An Investigation into the Life and Musical Works of Dayọ̀ Oyèdúṅ' (Adéòjẹ̀, 2012) and Àbáyòmí Bello's doctoral thesis on 'Dayọ̀ Oyèdúṅ in the Context of the Fourth Generation of African Art Music' (Bello, 2014b). These three studies are methodologically connected as they approach their study of Oyèdúṅ's music mainly from a biographical angle. My study departs from the broad general biographical or historical strokes, with Oyèdúṅ's biography serving merely as an entry point to the understanding of his music, specifically his cantatas.

1.3 Music and social meaning

> Musical meanings are not labels arbitrarily thrust upon abstract sounds; these sounds and their meanings originate in a social process and achieve their significance within a particular social context. Musical signifiers develop in tandem with society. (Scott, 2016:127)

Writing about music and postmodernism, Derek Scott's assertion that musical meaning is connected to social process and social context is focused on the style codes that have been assigned to music over time in the West. This is so, in spite of the pervasive Western ideology of (art) music that insists on its status as an autonomous art and super-structural phenomenon free from or passively reflective of social, political, economic and/or religious experiences of human groups. For Scott, writing against this and in opposition to this prevailing ideology, it is important to insist that music is an expressive device that establishes conventions through social practices that relate to social changes (Scott, 2016:127). To a large extent it is now commonly

accepted, even in Western musicological discourses, that music contributes actively to our social experiences and identities and that it is socially relevant (Salgar, 2016:2). In this way, musical meanings are to be negotiated and understood as social constructions.

The questions of musical signification and meaning, the place of language and systems of signs in social institutions became important considerations for music theorists and musicologists from the early twentieth century. One of the results has been the exploration of of music semiotics, which Agawu asserts 'applies in every circumstance to music that is produced and consumed, [and it] has been adapted to the analysis of the pre-tonal, tonal and post-tonal repertories' (Agawu, 2010:140). Musical semiotics thus offers diverse methodologies to the analytical study of music, presenting itself as a pluralistic enterprise with no fundamental tenets or principles. This poses the challenge of devising theoretical models appropriate to the context in which music is 'produced and consumed', insisting that there is no singular theoretical model(s) to adapt for the study of musical meaning in musical sound and its relation to society. Oscar Hernandez Salgar formulates the challenge in association with this premise as follows:

> Although music semiologists drink of many fountains – history, linguistics, psychology, and so on – their conclusions and theoretical advances permeate the activities of the average musicologist or music analyst only with difficulty. Even less so do they register an impact on the social sciences, which, for its part, continue to speak of the great importance of music in society without knowing how one could study that importance in terms of actual musical sound'. (Salgar, 2016:4)[23]

Nicholas Cook (2001:172) conforms to this when he writes that music critics or analysts have found it hard to assert unambiguously 'exactly how the linkage between musical and social structure is meant to work'. Referencing Adorno, Cook notes a complex understanding of the role analytical approaches in music and social meaning play. He does so while understanding that Adorno believes that it is music itself that presents social problems through its own materials, formal laws and techniques (Cook, 2001:172). Approaching the matter from the other end of the spectrum, Peter Martin locates the problem of social meaning at the social end of the

[23] In contrast, Agawu notes that just as researchers in other fields do not 'adhere slavishly to a handful founding principles', practitioners of music-semiotics do not subscribe to the 'same basic tenets'. He accepts this as a sign of a healthy and welcome pluralism (Agawu, 2010:139).

relationship rather than in homologies within patterns of musical structures, which places social meaning as immanent in music.[24] Cook writes:

> As Martin explains, the basic disciplinary premise of sociology is that all such structures and meanings are socially constructed; as a result, the concept of the 'natural,' of structures and meanings that are materially rather than socially grounded, becomes the object of critique – in the same way, and for the same reasons, that the idea of the 'purely musical' became an object of critique in musicological circles. (qtd. in Cook, 2001:173)

Cook suggests that the tensions and contradictions of society, located by Adorno in music's technical problems, 'can be decoded by appropriate analysis of musical texts' (ibid.:172). Moreover, he asserts that 'if the relationship between music and meaning is simply an arbitrary one, wholly conditioned by historical contingency, then there is nothing in the music that can constrain interpretation' and, in fact, 'the only safe model of the relationship between music and meaning would appear to be a Saussurian one' (ibid.:173).[25] Agawu clarifies concerns about musical works and meaning when he questions the idea of music as a kind of language metaphor. After examining the associations and signifying potentials between music and language, he concludes that even though music exhibits linguistic features as language, it is not language and these features cannot account for the whole of the musical act. However, 'Language and music are ineluctably intertwined, of course; what the linguistic analogy does is to provide a more secure basis for framing certain kinds of musical knowledge as semiotic' (Agawu, 2010:146). This conclusion also speaks to the possibilities of constructing meaning from and within the musical act.

The interface between structure and design in music gives rise to a large and complex web of associations. Analysis therefore extends beyond the morphological units of a musical work to include the rapprochement between structure and expression as a signification of musical meaning. Agawu calls this 'introversive and extroversive semiosis'(Agawu, 2008:47). For the extroversive semiosis, which is structural, he builds on the work of Roman Jakobson, while he credits Leonard Ratner and Wendy Allanbrook (topic theory/analysis) for his insights

[24] See Martin (1995:162).

[25] The works of semioticians like Ferdinand de Saussure and Charles Sanders Pierce in the fields of linguistics and philosophy, respectively, have laid the foundation for the study of signs in language studies. Salgar notes an important difference between the two semioticians in that Peirce's theories aim to locate signification within larger phenomenological projects rather than describing the structures of signification (2016:8). This has made researchers more drawn towards his concepts.

into introversive semiosis (ibid.:47). Topic analysis, in particular, seems to allow for the reconstruction of material as part of a broader (social) knowledge.[26] In this regard Agawu points to Ratner's perspective that 'topics' are subjects that are incorporated into musical discourse and not just as a subject for musical discourse (Agawu, 2016a:474).[27] Thus topics impart autonomy to analyses based on contextual claims, harmonic awareness and historic connotations that approach understandings of a musical work as comprehensively as possible.

My reading in Chapter 4 of this dissertation stems from the Anglo-American paradigm of close reading, which is also a hermeneutic approach of a detailed reading of a musical work. This is usually not based on a pre-selected list of analytical criteria but on a detailed reading of the specific text with close attentiveness to the nuances and interrelationships in their contexts.[28] Although the descriptive analyses of Oyèdúṅ's cantatas presented here do not explicitly or directly explore topics or topic theory, they take seriously the basic tenets of musical content analyses and concomitant and subsequent interpretation of the musical and extra-musical (social) considerations in this body of work. In this regard it is important to remember that Oyèdúṅ's music, despite its dependence on common practice harmonic conventions, is an African, post-colonial repertoire that demands a reconsideration of musical topics (meanings) in a radically displaced geographical and creative context. In this regard it is important to recall Salgar's view that it is the prerogative of the music analyst studying works outside Western traditions to reconstruct topics historically and socially. In this way the search for musical meaning in this thesis departs from the impulse of the New Musicology, which in its Kermanian early beginnings aimed to rectify a Western bias towards autonomous structures and analysis. Reading Oyèdúṅ, finding social meaning in his music and the performances thereof, tries to perform a decolonial balancing act between acknowledging a musical practice rooted in colonialism but expressive of contemporary Nigerian socio-political realities and musical processes of composition, performance and reception that derive meaning not from inherited Western topoi, but from local Nigerian socio-musical interactions. The contribution this thesis wishes to make, is located in performing the kind of musicological discourse that balances these

[26] 'The musical configuration that represent topoi may be defined either in Saussurean terms, as signifiers pointing to a complex of signifieds, or in Peircean terms, as sign situations in which a specific ground allows the objects so isolated to set off an infinite chain of interpretants' (Agawu, 2010:156).

[27] Agawu argues that even though music analyses are directed towards different paradigms by researchers, its analytic issues were all 'propped up' by structuralist concerns. He therefore suggests three areas of musical research that could be strengthened by semiotics: music and emotion; topoi; and songs (words and music). (cf. Agawu, 2010:154).

[28] See in this regard Van Rhyn, (2013:33).

considerations in a convincing manner so as to suggest – or even to perform – a version of an engaged African art music.

Chapter 2

The man Dayọ̀ Oyèdúṅ, his cantata music, and the delineation of the cantata genre

2. Introduction

This chapter is devoted to providing a biographical background of the composer Dayọ̀ Oyèdúṅ – his beginnings, educational experiences and musical influences – and how these contributed to his cantatas. Also, it looks at how Oyèdúṅ's cantatas are conceived and contextualized as art music compositions – historically, geographically and compositionally. Furthermore, I discuss how Oyèdúṅ interpretes the term 'cantata', his musical understanding of what is denoted by the term and, more generally, how cantatas are understood in the Nigerian context.

Figure 2:1 Map showing some areas in the south-western part of Nigeria; the locations marked in yellow depict areas mentioned in the chapter ('Google maps', 2018).

2.1 Dayọ̀ Oyèdúṅ: Beginnings

On 21 May 1972, Ọládayọ̀ Sunday Oyèdúnù was born in the general hospital in Abẹ́òkúta, the capital of Ògùn state in the south-west of Nigeria.[29] His father, Gabriel, an indigene of Ògbómọ̀ṣọ́, and his mother, Florence, an indigene of Awe, both in Ọ̀yọ́ state, had married in 1964, starting a family that would eventually grow to include four children (see Figure 2:1). Of the the four siblings, Dayọ̀ Oyèdúnù was the only son, born as the third child in the eighth year of his parents' marriage.[30]

Oyèdúnù was raised in a musical family.[31] His father, Gabriel, had been trained as an organist by Baptist missionaries in the 1950s, and in the late 1960s, was a principal organist for The First Baptist Church in Ìjàyè, Abẹ́òkuta.[32] Both of Oyèdúnù's parents' were teachers: his father was an English teacher while his mother taught fine arts. Gabriel Oyèdúnù had received his teachers' training education at the Baptist College in Ìwó, Ọ̀sun state in the early 1950s; it was at that same college that he was trained as an organist under the late Ms. Alma Rohm (Àṣhàolú, 2011; Bello, 2014b).[33] After teaching at the college for a few years, Gabriel embarked on his university education in English studies at the University of Lagos, Nigeria. He then returned to the Baptist College in Ìwó, where he continued to teach. In the late 1960s, Gabriel was transferred to the Baptist Women's College, Abẹ́ókúta – the city where Dayọ̀ was born. Following the creation of Ọ̀yọ́ state in 1976 and the nationalization of mission schools, Oyèdúnù's parents relocated to Ìbàdàn (the capital of Ọ̀yọ́ state) in 1978 to continue their teaching at Abadínà College, a secondary school hosted in the University of Ìbàdàn that was

[29] Abẹ́òkúta is a region where Christian missionaries from Great Britain and America (Wesleyan Methodists, Anglicans under the Church Missionary Society [CMS] and American Baptist Mission) started to settle with their mission stations in the 1840s, shortly after the abolition of the slave trade.

[30] As Yorùbá names are usually long and contain one or more prefixes, it is common practice to adopt an abbreviated moniker. Therefore, although Ọládayọ̀ Sunday Oyèdúnù uses his full name – O.S. Oyèdúnù – as initials on official documents, in this thesis he will be referred to by his shorter name – Dayọ̀ Oyèdúnù – without the prefix, 'Ọlá'. Oyèdúnù also signs his compositions with this shortened form. Names are significant in Yorùbá culture, where it is believed that there is a strong connection between the values and virtues associated to a name and its influence on the future of the bearer. The semantic meaning of names is usually dependent on the prefixes or suffixes added to the root word. For instance, Oládayọ̀ literally means honor turned into joy (while 'Ọlá' means honour, 'dayọ̀' means turned into joy). While Oyèdúnù's name functions in this way, more recent usage sometimes forfeits semantic meaning for aesthetic considerations (cf. Akinọlá, 2014).

[31] To avoid confusion, the names, 'Dayọ̀' and 'Oyèdúnù', will be used together and interchangeably as it aids the narrative. For the same reason, family members who share his last name will be referred to either by their full names or their first names.

[32] See Àṣhàolú (2011) and Àbáyòmí (2014).

[33] The late Ms. (Chief) Alma Rohm was a tenacious southern Baptist missionary. Having served for six decades, she was America's longest serving missionary to Nigeria. She taught in the then Baptist College, in Ìwó. Dayọ̀ Oyèdúnù received some musical training from her through the yearly workshop, which brought all Baptist musicians, young and old, together. Alma Rohm died in Nigeria on 17 October 2016, after reaching the advanced age of 90.

founded in 1977 (Figure 2:1).[34] Two years later, Oyèdúṅ's father became the organist for Orítaméfà Baptist church, where he served until 2006.[35]

Dayọ̀ Oyèdúṅ's interest in music was evident from early childhood. According to anecdotal evidence, at the time of his birth, the attending mid-wife, on noticing the movement of his fingers, made this remark: 'Wáò, ẹ wo ọwó ọmọdé yìí bíó ṣe ń gbọ̀n, ó máa di aludùrú gidi!' (translated as '[Wow], see how fast his fingers run, he certainly would be a great pianist!') (Àṣhàolú, 2011:20; Bello, 2014b:33). Legend has it that, as Oyèdúṅ grew older, the only thing that could stop him crying was Mozart's serenade, *Eine Kleine Nachtmusik*. Oyèdúṅ himself attests to this, describing and re-telling the childhood story thus:

> … [laughs] that was my daddy's favourite, so they said as a baby when they're playing [sings the tune] and you know, when a baby is crying and you're trying to distract the baby, so when they put that record, I'll stop crying and looking [rolls his eye balls left -right to trace the sound] … Even though of course, I didn't know how to play then, but that music … and that probably was the reason my daddy's favourite was Mozart. He had lots of those old records, those turntable records, so every morning … he had Mozart and the only Handel he had was *Messiah*, we were going to bed every night listening to Handel, ah! but every morning, [pauses] Mozart, Mozart, Mozart [with emphasis]. That probably influenced … you know Mozart is playful and also comical too. Then with time, he now bought the video of two [Mozart's] operas - *Marriage of Figaro* and *Magic Flute*. So, I grew up watching those two over and over. (Oyèdúṅ, 2017)

Oyèdúṅ was introduced by his father to hymn-playing at the age of four. As a boy, he accompanied his father to every church rehearsal, and his family were regular attendees of concerts. These experiences helped shape Oyèdúṅ's musical life. As he grew older, his father would make him practice hymns on the piano; a process through which he also mastered the different key signatures. He would learn a new key signature each month, playing a particular hymn each day in all the keys he had by then learnt about. In addition to this, Oyèdúṅ's father required him to keep diaries of concert dates happening in and outside of his environment or

[34] Ọ̀yọ́ state is in south-western Nigeria. It was carved out from the former western state of Nigeria in 1976. Although the name 'Ọ̀yọ́' existed long before (from around the 1830s), the state is predominantly occupied by the Yorùbá people ('Ọ̀yọ́ State Government', 2018). See also, Bascom William (1969). The current capital of Ọ̀yọ́ state, Ìbàdàn was the center of administration of the old western Nigeria in the days of the British colonial rule. Forde, writing in the 1960s, notes that Ìbàdàn is the 'largest negro city in the whole of Africa and Nigeria's largest city in terms of its geographical mass' (Forde, 1962:38). The Nigerian government took over all mission primary schools in the late 1960s and 70s, whereafter universal primary and secondary education became official government policy. In the 1990s, the government allowed mission schools to exist again.

[35] Orítaméfà Baptist Church has had several assistant organists and music directors from amongst the choir members during this period, including Dayọ̀ Oyèdúṅ.

state; consequently, attending concerts became a practice for every member of the family. Oyèdúṅ, reflecting on his father's influence on his musical development, remarks:

> There's something he did, that I had to point back as … he has a rule; any concert happening around me, he … as long as he's aware of it; I must attend. Even when I was young and I couldn't appreciate most of the things they were doing, and I'm like – which kind of music is this one? Yet, he would always take me to watch most of those concerts. (Oyèdúṅ, 2017)

Bello notes that one of the music directors who served in the Orítaméfà Baptist church between 1998 and 2009 commented as follows in an interview about Oyèdúṅ:

> Dayọ̀ was initially attending choir practices with his father; the church organist, since when he was at the primary school in Àbádínà at the University of Ìbàdàn, but had to wait until the completion of his secondary school education before he could become a full fledged member of the choir. This, is because of the policy on ground at the church, that one could only join the choir after secondary school. (Bello, 2014b:40)

Dayọ̀ also loved to draw and knit, taking after his mother, even though she believed drawing and knitting was for the girls, and she would rather send him to practice the piano. On the manuscripts of some of his cantatas, drawings serve to depict their titles (Figure 2:2). During an interview with Oyèdúṅ, he remarked that drawing sketches on music manuscripts was an idea he got from a ragtime negro spiritual collection for the piano where every title was accompanied by a sketch (Oyèdúṅ, 2017).

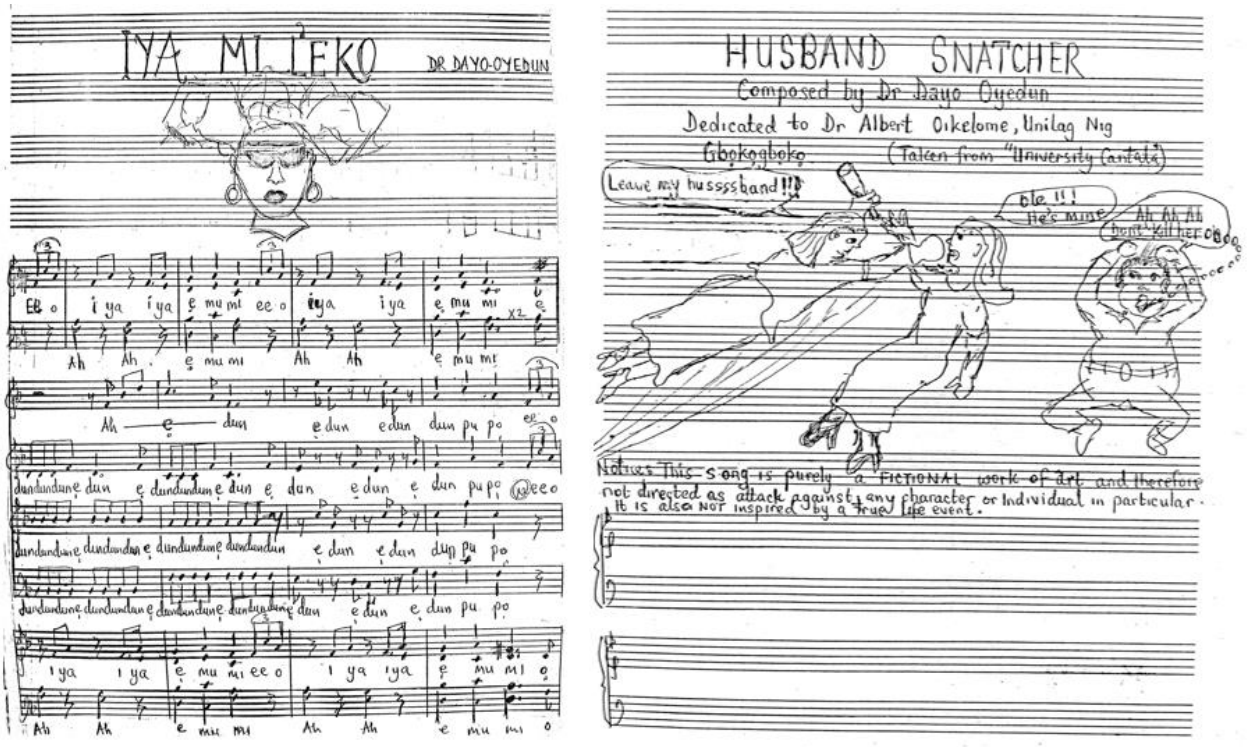

Figure 2:2 Drawings on Oyèdúṅ's manuscripts depicting the titles of the pieces. Both pieces are from the *University Cantata*. On the left is 'Ìyá Mi L'éko' (Lagos Madam), 2011, and on the right is 'Husband Snatcher', 2014 (Oyèdúṅ, 2017).

Oyèdúṅ was therefore introduced at an early age to classical music and works by famous Western composers from the historical canon, while it is also important to note that his family background – his parents' educational training and his father's role as a church musician – resulted in his exposure to music being exclusively through the church and the missionary activities that pervaded the time. Aligned with the musical culture in which Oyèdúṅ grew up, his parents' strong religious background also meant that he was raised according to Christian values and principles.

2.2 Education: Medical and musical

Oyèdúṅ began his primary education at the age of four at the Baptist Day School in Ìdí Abá, Abẹ́òkúta. In 1978, when his parents relocated to Ìbàdàn, Ọ̀yọ́ state, he began to attend the Àbádínà staff primary school, housed in the University of Ìbàdàn, and there he completed his primary education in 1982. For his secondary education, he attended two schools, both of them in Ìbàdàn. The first of these was Lòyólà College, which he attended from 1983 to 1985. The

second, which he attended between 1986 and 1990, was the International School Ìbàdàn (ISI), housed, like his primary school, in the University of Ìbàdàn. Between 1990 and 1994, Oyèdúṅ studied biochemistry at Ọbáfémi Awólówò University, Ilẹ́-ifè, Ọ̀ṣun state. He graduated with a first class honours (cum laude) in biochemistry, even though he had originally wanted to study medicine, and specifically, surgery.

As is reported in some biographical sources about Oyèdúṅ, his desire to study medicine was sparked by an incident from his childhood (cf. Àṣhàolú, 2011; Bello, 2014b). Anecdote has it that, as a child, he saw his neighbour, who happened to be a doctor, reviving someone at the point of death with first aid treatment. Oyèdúṅ's experience of seeing a life saved clearly made a deep impression on him, and he was ultimately committed to pursuing a career as a doctor. He accordingly pursued his dream by applying in 1995 for a second degree in medicine and surgery at the University of Ìbàdàn, Ọ̀yọ́ state. After he completed his medical studies in 2003, he became a full-time medical practitioner. Between 2008 and 2011 he obtained a Master of Sciences degree in anatomy. He is presently a full-time lecturer in the Anatomy department at the University of Ìbàdàn, Nigeria.

Although Oyèdúṅ obtained his formal education in the sciences (biochemistry, medicine and anatomy), all through his training, he remained a practicing musician. As Bello notes, Oyèdúṅ's father always regarded music as a God-given talent that would not distract him from pursuing another discipline (Bello, 2014b:39). Testimonies abound of the preference Oyèdúṅ attached to music, both as a medical student, and as a practicing medical professional. According to one interviewee, Adéyemí Ọ̀gínní:[36]

> Dr. D, because I also knew him when he was doing his compositions, because typically, I was living in the hostel, he will come to the music room, do his compositions there, and sleep over in my room ... Sometimes, he spends the night in the music room, he doesn't go anywhere, he was always writing [music]. By that time, he was a medical doctor, already practicing […] I would call him a maverick, really. (Ọ̀gínní, 2016a)

Another interviewee, Èyítáyò Ògínní, who had assisted his brother (Adéyemí) in directing Oyèdúṅ's choir and who also claims to be close to Oyèdúṅ, spoke about the reason he switched from being a full-time medical practitioner to lecturing in anatomy, thought to be less time-consuming. In Èyítáyò's words: 'He [Oyèdúṅ] had said medicine would interfere with his

[36] A member of the UCH Sinfonia Choir for four years, Adéyemí Ògínní was also their music director during his medical studies between 2003 and 2004.

playing the music – especially as an organist, and of course you know music is very jealous. He said because his music composition would suffer, so he dropped medicine' (Ògínní, 2016b). Although Oyèdúṅ switched from full-time medical practice to lecturing in the Department of Anatomy in the same institution, he still teaches across disciplines.[37] My interview with the current assistant music director for the Sinfonia Choir (Ayò Olúwatòmíwá) revealed that she got to know Oyèdúṅ first as her lecturer in the medical school. Adéyemí Ògínní gave an insight on how Oyèdúṅ would sneak out of school as a student for music performances, showing that he always actively pursued his musical interests:

> Dr. Oyèdúṅ was writing one of his toughest exams in the clinical school, because there was a three hours paper in the morning and another three hours in the afternoon. In between was a break of an hour or two. Do you know he went to [his] church to play and came back for the second paper late? They almost bounced him but because he had a lot of goodwill, yet he came out excellent in that exam. (Ọ̀gínní, 2016a)

Even though he was lecturing in the Anatomy Department in 2008 and 2009, Oyèdúṅ served as a member of the advisory board for the newly created Music department in the University of Ìbàdàn, providing input on the curriculum for the new institution. Oyèdúṅ himself has remarked on people's surprise that he finds time for music, considering the nature of his profession. At the start of my research, during an interview with him in his office at the Department of Anatomy (18 December 2014), not yet aware of how Oyèdúṅ manages to combine composition with his work as a lecturer, I was surprised to find an electronic keyboard right behind him. When I asked about it, he showed me the manuscript that he uses to write down his compositions (Oyèdúṅ, 2014). I probed him about how he balanced his medical studies and music writing.[38] He replied: 'Ah it wasn't so easy. You know that night I told you I wrote "Tòkunbò",[39] I was supposed to spend the night to read for an exam. But as the inspiration came, I kept my book aside to write the music'. His initial plan had been to do some sketching, but he ended up completing the music, 'hopping in and out of bed from 9:00pm to 6:30am'

[37] Oyèdúṅ explains that he teaches anatomy courses to medical students during their first three years at the main campus (pre-clinical) and the last three years in the medical school (UCH). In their pre-clinical studies, he teaches the 'normal structure' and at the medical school, the 'abnormal structure', that is, the disease of those parts of the body (taught at the pre-clinical school) with their treatments and surgeries – which is practise-based (Oyèdúṅ, 2018).

[38] All the pieces contained in the *Hospital Cantata* and *University Cantata* (the focus of this study) were written while Oyèdúṅ was either a medical student or practitioner.

[39] 'Tòkunbò' is one of the cantata pieces analyzed later in this thesis.

(Oyèdúṅ, 2017).[40] During his final examinations in medical school, Oyèdúṅ removed all traces of musical materials and instruments from his room to concentrate fully on his preparations.

Oyèdúṅ's musical career predates his medical practice in the sense that he received semi-formal music education from an early age. He was fortunate to have had 'good music teachers'(Oyèdúṅ, 2017) who did not only teach the theory of music, but who also emphasized performance right from his primary school years and continuing throughout his school career. A number of personalities had a profound influence on Oyèdúṅ's musical taste. One of them was his father's best friend, Professor Isaac Grillo (one of the foremost cardiothoracic surgeons in Africa and a renowned violinist in Nigeria) who took an interest in Oyèdúṅ as a boy. He bought Dayọ̀ his first violin and also taught him to play the instrument (1984-1988). At age 8, Oyèdúṅ joined the University of Ìbàdàn staff school choir. While at Lòyólà College, he became a bandleader (1983-1984). Ọláwálé Èyínadé, who was his music teacher at this time in the College, taught him to play the recorder and mouth organ, which he learnt to play from score. In 1986, he transferred to the International School of the University of Ìbàdàn (ISI). At ISI, he met the late Amorelle Inanga, an African American who was the music teacher at the school from 1973 to 2004. According to Oyèdúṅ, while he attended the school between 1986 and 1990, she trained him in classical music and 'greatly influenced' him.[41] Oyèdúṅ saw Inanga 'as a mentor, I was always at her house on Saturdays, and she taught me to play the piano. I usually go with her to her church's choir rehearsal (Seventh days Adventist), I went with her to places' (Oyèdúṅ, 2017). He had lessons on rudiments of music and music theory, music analysis and piano technique, which prepared him for the Associated Board of the Royal Schools of Music, London (ABRSM) grades 6 and 7 examinations. In that same school, Oyèdúṅ was introduced to the performance of operatic works. According to Oyèdúṅ:

> In ISI, we performed cantatas and operas. That was when I fell in love with opera, because most of them were comical. Right from then, I made up my mind that a part of my music too must be comical. So, I can say, that in a way influenced my type of music. (ibid.)

As a tenor, Oyèdúṅ took major roles in the operas presented at ISI.[42] During one of my interviews with him, Oyèdúṅ noted that even though all of the operas performed in his

[40] The role of inspiration in Oyèdúṅ's compositional life will be discussed later in this chapter.
[41] The International School Ìbàdàn, right from its inception in 1963, had skilled music teachers trained in Western musical practice. See Bello (2014:43) for a list of music teachers who have taught in the school from the outset.
[42] Some of these were W.A. Mozart's *Marriage of Figaro* and *Magic Flute* in which Oyèdúṅ took the roles of 'Figaro' and 'Tamino' respectively. He also sang in the operetta by W.S. Gilbert and Arthur Sullivan, *Trial by*

secondary school days were abridged, he was oblivious to this at the time: 'ìgbà tí mo dàgbà ni mo tó ri pé bigger version wà' (I only got to know there were 'bigger versions' when I grew) (Oyèdúṅ, 2018). He also received singing and composition lessons from Paul Davidson, a former American Baptist missionary who, according to Oyèdúṅ, held a PhD in singing.[43] At ISI, Oyèdúṅ was also the school's piano accompanist. Two sources quote from the testimonial handed to him at the completion of his secondary education at ISI: 'Dayọ̀ was an asset to the school choir, a valuable one indeed!' (Àṣhàolú, 2011:21; Adéọ̀jé, 2012:23). In addition to this, Oyèdúṅ received the award for the best graduating music student. He enrolled for ABRSM theory and practical examinations up to grades 8 (between 1981 and 1989) and obtained distinctions at all levels (cf. Àṣhàolú, 2011). In 1984, he was given an award for the best foreign student in ABRSM grade 6 piano exams. In 1988, Oyèdúṅ was a second runner-up in the intermediate category of the 'Young Mozart piano competition' held in Austria (Oyèdúṅ, 2018). To this day, he maintains a close relationship with ISI School, and he has been a patron of the school choir since 2007.

From 1990 to 1991, Oyèdúṅ studied piano performance and composition with Eveline Miller, an American missionary to Nigeria. In 2006, he studied voice with the late Mosúnmólá Omíbíyi-Obidike, a musicologist. At one point, Oyèdúṅ even went to the Royal Academy of Music in Ireland to study under Alan Smith, who was a music director and organist. In his words, 'He [Alan Smith] came for a concert in Lagos - Cathedral Church of God at Marina, so I got his contact and we hooked up' (Oyèdúṅ, 2018).

Oyèdúṅ's fortuitous meeting with various individuals throughout his life had a significant impact on his development as a musician and composer. During his service year with the National Youth Service Corps (NYSC) after receiving his first degree,[44] he also studied piano with an American missionary to the Antioch Baptist Church in Ògbómọ́ṣọ́, although today, the name of this pianist escapes him. Nevertheless, he remembers that this pianist had

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Jury, although it is not known in what role. He also sang in Harold Arlen's *Wizard of Oz* as 'Tinman'. All four of the operas/musicals were directed by Inanga. In 2006, at the same school, Oyèdúṅ also directed excerpts from Mozart's *Marriage of Figaro*.

[43] In an online newsletter of 'Oneida Baptist Institute', Paul Davidson is described as being an experienced church music minister who holds a bachelor degree from Michigan State University (not stating the field), and two other masters degrees in theology, a masters degree in Church music and a doctorate in Musical Arts from the Southern Baptist Theological Seminary in Louisville, Kentucky ('Oneida Mountaineer', 2012:2).

[44] National Youth Service Corps (NYSC) is a compulsory scheme in which Nigerians, after the completion of their first degree, serve the nation in a variety of different fields. The scheme, established in 1973, was created 'in a bid to reconstruct, reconcile and rebuild the country after the Nigerian civil war', to promote national unity, inculcate selfless service to the community, irrespective of cultural or social ties (cf. '*National Youth Service Corps (NYSC)'*, n.d.).

an important influence on him and that, 'for the first time I appreciated the piano' (Oyèdúṅ, 2017).

During these formative years, Oyèdúṅ gradually began to advance his keyboard playing techniques and compositional skills. Even while pursuing his medical studies at university, he was active musically. In particular, Oyèdúṅ was influenced during these years by James Yankee, whom he referred to as 'a popular jazz pianist and composer', as well as by the scores of the Western art music composers that he studied and performed (ibid.). According to Oyèdúṅ, the pieces that he has played or accompanied, either on the piano or on organ, include J.S. Bach's cantatas, motets and masses, W.A. Mozart's piano pieces and operas, Felix Mendelssohn's oratorios, Johannes Brahms's piano works, and all of G.F. Handel's oratorios. He says he is currently building a repertoire from the works of his new-found love – G.A. Rossini. Apart from the above influences, more recently, works by African art music composers have had an impact on Oyèdúṅ's compositional style. These include works of composers like Lazarus Ekwueme, Ayọ̀ Bánkólé, Ọláolú Omídèyí, as well as choral works from South African black composers, and also, Swahili, Jamaican or Caribbean folk songs. Added to these are works by Oyèdúṅ's contemporaries, including Ayọ̀ Ògúnrántí (now Olúrántí), Níran Obasá, Seun Owóajé, and Dòtun Oláyemí. Conductors like Christopher Òyésìkú and John Àìná of the Apostolic Faith Church in Lagos have also exercised an influence on Oyèdúṅ through his regular attendance of this church's choir and orchestra performances during the time that Àìná was in charge of its music. More recently, Oyèdúṅ started dedicating his compositions to his teachers and mentors, sometimes retrospectively.

2.3 Oyèdúṅ's cantata-writing and the UCH Sinfonia Choir

Although Dayọ̀ Oyèdúṅ's oeuvre cuts across various musical styles, the purview of this study is restricted to selected choral pieces from his cantatas.[45] In this section, I will discuss Oyèdúṅ's composition and development in relation to cantata writing as it revolves around the UCH Sinfonia Student's Choir and Orchestra, a group that Oyèdúṅ founded in 1998 during the course

[45] Oyèdúṅ's entire compositional output is presented in the addendum as a works-list.

of his medical studies at the University of Ìbàdàn.[46] To this day, this group is based at the University College Hospital (UCH), which is located in the north of Ìbàdàn city (Figure 2:1).[47]

As is mentioned in Chapter 1, Oyèdúṅ's cantatas are secular works; as a result, the performances of these works have nothing to do with his church.[48] In many ways, working with the UCH Sinfonia group was the way in which Oyèdúṅ went about situating or defining his creative ingenuity in cantata-writing. The UCH Sinfonia performs mostly his secular works such as operas and cantatas, as well as other works by other composers. Writing about the process by which a composer grows and develops his capabilities, Nketia (2004:16) asserts:

> [T]he knowledge and understanding of the formative factors that shape[s] a composer's perspective and inner drive, including his nurture, temperament and the socio-cultural environment in which he operates may throw some light on the stylistic preferences and choices he makes and the nature and scope of his creative output.

Indeed, Oyèdúṅ's cantata compositions are the mainstay of the UCH Sinfonia group, still an active musical group. Precisely because the choir has provided Oyèdúṅ with an instrument regularly to perform his cantatas – twice a year or more – the choir became a stimulus to his cantata-writing.[49] The fact that Oyèdúṅ's cantatas are always premiered in the social and cultural space of the university and medical environment of the UCH Sinfonia group, has also actively influenced his cantata-writing, in the sense that it has dictated the audience that he writes for. The opportunity to have his cantatas performed regularly motivated his compositional activity, resulting in a large body of works composed systematically over time.

Oyèdúṅ recalls that, as far back as the 1970s, many years before the UCH Sinfonia was founded, he regularly attended concerts of the University of Ìbàdàn choir, called 'Music Circle'. At the time, the choir was composed mostly of people of European descent, although membership was open to any interested person in the community. Oyèdúṅ remembers this choir

[46] In the course of my interviews with music directors who have worked with the UCH Sinfonia group, it became clear that Oyèdúṅ's cantata-writing cannot be discussed without chronicling the group's existence. This is because the compositions and performances of his cantatas were very much indebted to the very existence of the group.
[47] The University of Ìbàdàn College of Medicine programme is based in the University College Hospital (UCH). Medical students cross over to UCH, which is their clinical medical school, after a successful first three years of pre-clinical studies on the University of Ìbàdàn main campus. The University of Ìbàdàn has a University Choir (UI choir) that resorts under the Music Department, located on the main campus of the institution, while the UCH Sinfonia choir's membership is made up of students in the medical school.
[48] Unlike Oyèdúṅ's sacred compositions, his secular works such as his cantatas have never been performed at Orítaméfà Baptist Church – the church he attends and where he also serves as a music director.
[49] The very first piece in Oyèdúṅ's *Hospital Cantata*, 'Ọm'ọníresì', for example, was written the year following the creation of the Sinfonia group.

as performing mostly secular cantatas, and that this in later years influenced his own cantata-writing. Another influence on his cantata-writing, as Oyèdúṅ recounts, was a gift from his father, Gabriel Oyèdúṅ, for his tenth birthday: a small commentary book on the 'major cantatas' that a child could easily understand (Oyèdúṅ, 2017).

In spite of the musical training and influences outlined earlier, much of Oyèdúṅ's compositional development was autodidactic. Àṣhàolú writes that Oyèdúṅ started composing in 1980 at the age six, writing short pieces for voice and piano. He wrote his first choral composition in 1990 (Àṣhàolú, 2011:24), and started writing cantatas from 1999 onwards. All of his cantatas are dated, making it possible to situate them in his compositional career and to trace his development as a composer. 1999 was a significant year indeed, one that Oyèdúṅ regards as marking a turning point in his compositional career: 'My early works were written for the aesthetics/enjoyment but for my latter and most recent works, I map out plans or work with forms and structures in mind. From 1999 upwards, there was a transition in my works' (Oyèdúṅ, 2017).

According to Oyèdúṅ, he reads a lot about music composition, specifically relating to form and analysis. Prior to this period, Oyèdúṅ's interests in performance took precedence over composition, a fact that is reflected in the library of performance books/scores that he built up. In 1999 Oyèdúṅ began to take a more serious interest in analysis and in what he regards as the 'structural content' of his compositions. He notes: 'I started paying attention to those things around 1999. But it was around late 2001 and early 2002, I had the inclination to study works …yes analysis' (Oyèdúṅ, 2018). This new-found interest led to a serious study of music history, form, structure and analysis. He went about this by studying the compositional styles of the prominent composers. As Oyèdúṅ explains: 'I dedicate a month or more to study a composer's style/forms. At the moment, I'm studying Rossini's works. Someway, it develops me and I get influenced' (Oyèdúṅ, 2017).

As mentioned above, the UCH choir was important in consolidating Oyèdúṅ's cantata-writing and through their performances, his cantatas began to be known in Ìbàdàn and its environs. The fact that the choir performs Oyèdúṅ's works yearly acted (and still acts) as an impetus for him to compose and to develop compositional devices and techniques, all the while striving to have something original and unique to present to the audience. In his words: 'I try to experiment with new elements and techniques not used previously in my works. And when I see the choir sing, or at the point of teaching such songs, I see if I'm getting the effect expected' (ibid.). When asked about the degree of originality he aims for in each composition,

he replies: 'As much as possible I try to make every song unique and new, such that people can trace my style. Like if you listen to Handel's works, even if you do not know the particular work, you would have a hint it's Handel's' (ibid.).

According to Bello, the idea to start a standard classical music choir occurred to Oyèdúṅ in 1997 through a 'heavenly musing'.[50] On 21 July 1998, Oyèdúṅ convened a meeting with like-minded individuals, discussing his ideas for a musical group which he wanted to name Sinfonia (Bello, 2014b:46-48).[51] Upon its creation, the purpose of the newly-constituted UCH Sinfonia was stated as follows: to create an awareness of classical music in the hospital environment, to facilitate interactions among various schools in the UCH and, through its performances, raise funds for the less privileged patients in the hospital ward (ibid.).[52]

On 4 August 1998, the UCH Sinfonia welcomed its executive members and announced the patrons of the group.[53] On 12 September that same year, the choir had its first performance in the University College Hospital, Ìbàdàn, where Dayọ̀ Oyèdúṅ's works (including the College's anthem which he wrote that year) were performed alongside the works of other composers.[54] The UCH Sinfonia choir membership consists of, and is strictly limited to, students in medical fields such as basic medical sciences, dentistry, nursing, physiotherapy, medical lab sciences and health information management.

In 2016 the UCH Sinfonia choir consisted of between fifty-six and sixty choristers.[55] Although it consists mostly of students who have a musical background, the majority cannot read Western music notation.[56] Instead, the choir learns by rote. Because of this, it is usually a tedious process for its music directors and for Oyèdúṅ, who has supervised the choir since its inception, to teach new repertoire. The challenging nature of the choristers' studies provides a further obstacle as, according to them, it limits the time they can devote to studying the music and attending rehearsals. Nonetheless, for most members, rehearsals are usually exciting and a

[50] The UCH Sinfonia social media page on Facebook states that it is a classical music organization founded by Oyèdúṅ ('UCH Sinfonia', n.d.)
[51] See Bello (2014b:46-48) for a detailed account of the history of the Sinfonia choir.
[52] The UCH, as a tertiary institution attached to the University of Ìbàdàn, also houses other organizations like the Virology Research Laboratory, World Health Organization (WHO) etc.
[53] Like Oyèdúṅ, the executive members of the choir was educated through the church with a distinct Western musical orientation.
[54] Oyèdúṅ composed the UCH anthem (which is still used today) when he was still a fourth year student. The text was written by one of the appointed UCH Sinfonia patrons, Prof. Ayọ̀délé Fálàṣe, a cardiologist, chapel organist and the ninth Vice-Chancellor of the University of Ìbàdàn.
[55] Information provided by the current assistant music director (AyòOlúwatòmíwá Alo) of the group on 22 December 2016 (Alo, 2016).
[56] By this I mean students who were introduced to classical art music in the orthodox churches where they were brought up, in the mission schools that they attended, or at the concerts and performances that they attended.

time to think outside of medical routines (Adémólá-Pópóolá, 2016a). The choir holds a standard weekly rehearsal, meeting more frequently as concerts draw near. Although the choir learns by rote, Oyèdúṅ and the music directors generally make the effort to teach the rudimentary aspects of sight reading and musical terms. In this way, students learn to read staff notation, or else match musical notes with words, enabling at least some of them to practice in their free time. It is also common practice for members of the choir to memorize songs for performance and dispense with the musical score entirely, an important factor in the performance of the music.

The UCH Sinfonia is an amateur choir with a high turn-over rate. Students graduate annually, and auditions are therefore held yearly. The fact that the UCH Sinfonia is a voluntary organization with members from various faculties in the medical community who have constricted and busy schedules, means that members experience the choir as a source of inspiration, entertainment and exciting experiences. As one interviewee notes: 'With medicine, you are kept in a straitjacket; monotonous, a lot of routines we do day by day. Music is an escape route for that monotony…I initially was not an art loving person but having exposed to Dr. Oyèdúṅ's music opens my imagination' (Adémólá-Pópóolá, 2016b).[57] Oyèdúṅ explains how the themes in his cantatas are drawn from his experiences, amongst others about his life in UCH. Selections from his *Hospital Cantata* and *University Cantata* refer specifically to these experiences. Asking about what motivates him to compose, he says:

> Well, what motivates me is real life stories, happenings in and around my environment. For every situation either positive or negative I like to compose to mark it… when I became a Doctor, I wrote a piece to mark that. In the course of my treatment, each time I travel to Johannesburg [in the year 2016], on my hospital bed I see one or two things and it gives me some inspiration to put it into music. There was this year, I planned to leave Nigeria to settle in the U.S. Unfortunately for me, I didn't get a visa… it was then out of annoyance I wrote 'American Visa' [a piece in *Hospital Cantata*]. There was also a time, we heard an exam, and I parked my car in the front of Queen's hall, a female hostel at University of Ìbàdàn, my car actually broke down. While I was waiting for the mechanic, I saw that there seem to be this scene - an elderly man comes and the boys who usually fetch water would come, get an envelope from this man, to bring out young girls [students]. Then I called one of the boys to ask, if they were parents to those girls, but he said 'No! They are sugar daddies'. It was then I wrote the piece 'Sugar Daddy' [a piece in *University Cantata*]. So, I take note of things around me. (Oyèdúṅ, 2017)

[57] Tolúwanimí Adémólá-Pópóolá, a medical student who joined UCH Sinfonia choir in his second year and who is the current music director.

This awareness of the world around him extends to his teaching profession, whether as pedagogue during choir rehearsals or as a lecturer in the course of his medical profession. According to Oyèdúṅ, he teaches while watching students' facial expressions, responses and gestures. This, he says, aids him in understanding the students' needs and requirements. Oyèdúṅ explains how his two professions relate to each other in this way:

> …Music, you see, is fun, I tell people. Medicine is stressful. Both of them can come with some stress but one is enjoyable. […] I teach in a Catholic School of Music at Mókólá - Ìbàdàn, currently. I was asked by a man how I cope with both, that was my same response … even when you are rehearsing music from morning till night, [pauses, speaks in Yorùbá] you enjoy the stress, whereas stress of medicine is not enjoyable, that's the difference… you want to save life even when you are in the process of losing your own life. (Oyèdúṅ, 2018)

Cantata-writing for Oyèdúṅ has always been a way to express his thoughts and world-view as a socio-political individual, something he has refrained from doing in his sacred compositions. The university environment around which his life revolves became a suitable space for this expression, and the UCH Sinfonia choir, through their performances, actualized this expression. In many ways, this space provided a balance between Oyèdúṅ's 'conservative' values grounded in his religious beliefs, and his thoughts about society expressed in the cantatas.

2.4 The cantata: Historical origins, Nigerian conceptions and Oyèdúṅ's usage of the term

Dayọ Oyèdúṅ believes his usage of the term 'cantata' to be based on original understandings of the form in the late sixteenth and early seventeenth century, of being a secular genre. He says:

> From my little knowledge of it, […] the first person who introduced it actually meant it to be a secular work originally. Somewhere along the line when Bach started cantata compositions, they were sacred works. The meaning was lost at some point. But I still try to stick with the original meaning. I use cantata for my secular compositions, just to reflect what it was originally. (Oyèdúṅ, 2017)

While this is partly true,[58] it is important to delineate the term 'cantata', detailing its historical origin vis-à-vis Oyèdúṅ's usage and understanding of it. It is also important to extend this discourse to the broader Nigerian context and examine its use by Nigerian art music composers.

Throughout its history, one thing that has remained constant about the term 'cantata' is that it has been applied haphazardly to connote musical works of a variety of styles and forms. Cantata, taking its name from an Italian word that originally meant 'a piece to be sung', began as a secular vocal genre in seventeenth-century Rome. Although previously used by various poets and composers to refer to certain solo-pieces, it was first appellated to an exclusive collection of works in Alessandro Grandi's *Cantade et Arie a Voce Sola* (Cantata and Arias for Solo Voices), published between 1620 and 1629 (Sadie, 2001:9).[59] Cantata grew from the ambitious monodic vocal styles of the sixteenth century madrigal; through its development, both in Italy as in the rest of Europe (most notably Germany, France, Spain and England) it took various forms, names and styles. Having first been conceptualized as vocal solo works with ostinato bass accompaniment, cantatas grew to include duos, trios and choruses. With the rise of instrumental works, different instruments began to be added, from continuo to obbligato instruments, and later even full orchestra (cf. Apel, 1974; Sadie, 2001) To a certain extent, this general trajectory was paralleled in the development of the opera and oratorio.

Italy remained important in the development of the cantata as composers and poets experimented on early forms and styles. Most European countries where the cantata became prominent from the mid-eighteenth century onwards drew on their own regional styles and traditions, even though they still modelled their composition on developments in Italy. Until the eighteenth century, cantatas were cultivated in European courts and cities, also performed in privileged private spaces such as the homes of aristocrats who served as patrons of these composers and poets. As they were performed as vocal chamber music, secular cantatas came to be referred to as *cantata da camera*, literally meaning 'cantata of the chamber'. These kinds of vocal works were usually medium scale works. They were composed in such a way to showcase the virtuosity and flair of their performers. For example, cantatas were set to less wordy texts and containing numerous melismas, coloratura display (word painting), and cadenzas. Illustrating their narrative text, virtuosic performance lent a dramatic quality to

[58] Oyèdúṅ seems to cling to the origin of the term in relation to its stylistic features and not its form. Bearing in mind its loose usage, Oyèdúṅ's works do not reflect or conform to the musical structure of the early cantata, although his works are characteristic of the genre in the nineteenth century onwards.
[59] Grandi's 1620 publication of *Cantade et Arie a Voce Sola* is a re-print. The date of the first print is not known but most likely is a few years before 1620.

chamber cantatas, even though they were performed without scenery, costumes or acting. Cantatas became a powerful tool for expression and the evocation of mental images (cf. Sabin, 1964:334; Sadie, 2001). Its texts, some satirical or humorous, others more serious, ranged across many different topics; some were expressive of sexual love, some dealt with historical or mythological legends, while a significant proportion were about moral and devotional subjects.

A prominent structural feature of the cantata from the late seventeenth to the eighteenth century was the alternation between the recitative and the aria, which became standardized as a sequence of two or three da capo arias connected by recitatives.[60] Sabin (1964:333) explains that 'a popular method of treatment [for the cantata] was to write the narrative in recitative, and to break the monotony, to insert an aria which appeared two or three times, thus producing a sort of rondo form'. The rondo or refrain form was introduced to unify and articulate the hybrid cantata-like structures that combined newer varied forms and which had hitherto been a common feature of cantatas.[61] This made the distinction between the recitative, arioso and aria clear, as they were now characterized by the way in which the forms were blended and juxtaposed.

The sacred cantata only dates from the late seventeenth century, when new elements derived from secular cantata and opera filtered into church music. Sacred cantata, also known in Italy as *cantata da chiesa*/*cantata spirituale* (literally meaning 'Church cantata/spiritual cantata') were set to devotional texts and were cultivated predominantly in Germany and to a lesser extent in other European countries.[62] Sacred cantata attained the height of its expression in Bach's compositions. The church cantata in Germany became 'defined in terms of its function as the principal music of the Lutheran service and in terms of its structure as a vocal work comprising a number of relatively independent movements' (Sadie, 2001:21).[63] The typical characteristics of the secular cantata (that is, the complexities and excessive use of coloratura that obscures the text) were discarded by the church and replaced by occasional

[60] Generally, cantata was understood in the seventeenth century to be an extended form in which recitative, ariosos, and arias with the ostinato bass accompaniment succeed one another at the dictates of the text (Sadie, 2001:9).
[61] Cantatas combined newer varied forms (like the passacaglia, chaconne and ritornellos) similar to the strophic-bass or variation form of the early seventeenth century.
[62] Erdmann Neumeister (1671-1756), a Lutheran theologian and poet, introduced madrigalesque poetry into church music and referred to this work using the Italian term *cantata* (cf. Sadie, 2001; Burkholder, Grout, & Palisca, 2010). In this, Neumeister was adding poetic text to the biblical, liturgical and chorale texts of the Lutheran church because he believed it to bring home 'the meaning of the day's Gospel reading' (Burkholder, Grout & Palisca, 2010:448).
[63] For example, Leipzig churches required fifty-eight cantatas each year in addition to annual festivals (Sabin, 1964:449).

borrowings from other genres or reversions to the basic forms of the older cantata. The use of biblical texts and chorales became common, just as new song-like or hymn-like poems were prominent features of the sacred cantata.[64]

From the nineteenth century onwards, the term 'cantata' was applied ever more loosely to describe a wide variety of works especially for chorus and orchestra and sometimes with a few solo voices. Although it became difficult to distinguish between cantatas or choral works that did not claim the monniker, certain stylistic and structural features associated with individual composers remained connected to the form's origin or development from the preceding centuries, albeit by tenuous links (Sadie, 2001:40). As cantatas transformed gradually into concert works performed in public spaces during the nineteenth century, choral compositions grew in number, particularly as choral music flourished in countries like Germany, England and Austria. The performance of the cantata in public spheres also made it more accessible to the general public and in turn made for increased demand. As medium or small scale works, they were suitable for use during festive occasions and commemorative events or ceremonies.[65] This provided opportunities for young and unestablished composers to write such commissions, and competitions and awards for the writing of these works proliferated. Importantly, cantatas began to be written in more popular musical styles directed towards patriotic and political ends. For example, the twentieth century German school and youth movement turned out a vast number of cantatas that departed in these ways from traditional conceptions of the genre (Sadie, 2001:41). One example of such a cantata is Claude Debussy's *L'Enfant Prodigue* (1884), a cantata for three solo voices, chorus and orchestra, which was one of the numerous cantatas written according to the stipulations of the *Prix de Rome,* an annual cantata-writing competition held in France and organized by the *Institut de France* (Apel, 1974). Because of *Prix de Rome* awards, cantatas occupied a special place in the academic circles in France, and aspirants who coveted it had to follow strict prescriptions. Depending on the competition category, these prescriptions or requirements changed, leading to more variance in the genre; extending beyond the ones associated with the cantata of previous

[64] For example, Bach's cantatas, numbering close to three hundred, usually open with a chorus in fugal style, then continue with a number of recitatives and arias, one for each of the two or three soloists, before closing with a harmonized four-part chorale (Apel, 1974:128).

[65] In the late eighteenth and early nineteenth centuries, prominent secular cantatas included Haydn's *Esterhazy Festkantata* (1763-4) written for the name day of Prince Nikolaus Esterhazy; Beethoven's *Der Glorreiche Augenblick* (1814) for the congress of Vienna; Weber's *Jubel-Cantate* (1818) for the 50th anniversary of the accession of Friedrich August I of Saxony; Listz's *Festkantate* written for the celebrations accompanying the opening of Beethoven's monument in Bonn; Schumann's *Vom Pagen und der Konigstochter* (1852); Mendelssohn's *Symphonic-cantata* - 'Lobgesang' (1840) a hybrid work partly in oratorio style, and Brahms's *Rinaldo* (1863-8) (cf. Sadie 2001).

musical periods (Sadie, 2001). Other examples of such innovative cantatas are Britten's *Cantata Academica* written to celebrate the 500th anniversary of Basle University in 1960, Bartok's *Cantata Profana* (1930) based on Romanian folk legends, and Stravinsky's *Cantata* (1952), where he uses stanzas from a fifteenth-century dirge and scores this for soprano and tenor soloists with female chorus (ibid.).

In Nigeria, the earliest compositions with titles linked to the cantata were written for festival celebrations. The earliest records of cantata composition in Nigeria dates back to the 1970s when the composers who wielded influence at the time were commissioned to write works in commemoration of the second World Black and African Festival of Arts and Culture (FESTAC '77) which took place in Lagos, Nigeria in 1977. From the available records, it appears that two composers – Ayò Bánkólé and Samuel Akpabot – titled their works with reference to the cantata as genre, and that these compositions were in fact sacred cantatas. In this regard it is important to remember that Western art music came to Nigeria in the mid-nineteenth century through the influence of the Christian missionaries, and that the development of art music in the country has its roots in the early compositions by pioneering organists and choirmasters who composed church anthems, sacred cantatas and oratorios (cf. Sadoh, 2004; Sadoh, 2010). The cantata genre in Nigeria is mostly associated with sacred works precisely because the church missionaries had such a great impact on Nigerian art music. For instance, Ayò Bánkólé's *Festac Cantata No.4* is derived from the Old Testament (Psalms 14, 24, 53 and 91) and written in the vernacular of southwestern Nigeria, the Yorùbá language (cf. Sadoh, 2015). This intercultural composition, a large-scale work divided into twelve sections and written for chorus, solos, orchestra, organ and traditional African instruments, was commissioned in 1974 by the Nigerian Broadcasting Commission (NBC) for FESTAC '77 and is Bánkólé's most mature work.[66] Sadoh explains how *Festac Cantata No.4* illustrates Bánkólé's mastery of both European and African conventions: 'The use of Western form such as overtures, fugue, aria, orchestration, contrapuntal devices, chromatic passages, tonal shifting, and polytonality attests to his mastering of Western classical music theory' (Sadoh, 2007:88) Sadoh also notes how Bánkólé 'draws from his vast experience in various types of indigenous creative procedures to bring the music to its cultural roots and attract the Nigerian audience to it' (ibid.).

[66] Ayò Bánkólé died in 1976, a few months after he premiered the work (at the Cathedral Church of Christ in Lagos) in preparation for Festac '77.

Samuel Akpabot's cantata *Verba Christi* (op. 12), likewise commissioned by the NBC for FESTAC '77, was completed in April 1975 at the Michigan State University, USA. It was dedicated to the then Nigerian Head of State, General Yakubu Gowon. *Verba Christi*, which means 'the words of Christ', is extracted from Saint John's gospel and written as a cantata for three soloists, chorus and orchestra. Sadoh refers to the composer's note to this work, where Akpabot writes: 'I swear that many times as I wrote, I saw the Lord sitting upon a throne high and lifted up…' (Akpabot qtd. in Sadoh, 2008:17). Sadoh regards this cantata as a monumental addition to the Christian church repertory, describing it as a 'massive composition' and the most advanced of Akpabot's total ouevre. It is thirty minutes in duration, and scored for flute, oboe, clarinet in B flat, bassoon, two trumpets, horn in F, two trombones, timpani, two violins, viola, cello, bass, soloists and chorus; the wielding of which, in the words of Sadoh, portrays Akpabot as a 'master orchestrator' (ibid.:57,58).[67]

In writing his sacred cantata, Akpabot drew on a wide variety of diverse styles from Europe and Africa, marking a shift from his interest in writing music exploring predominantly African traditional materials and elements from highlife music and Nigerian traditional music (cf. Ọmọ́jọlà, 1995). Sadoh's comprehensive analysis of Bánkólé's cantata also reveals an exploration of a variety of styles and techniques from Western music history, also incorporating African elements. From these two early examples, then, it emerges that the cantata was viewed in Nigeria as a flexible genre capable of incorporating a wide variety of influences. According to Oyèdúṅ, the use of the term 'cantata' had, in Nigeria, become untethered to the very idea of genre:

[67] Akpabot's long notes on his *Verba Christi* are instructive: 'This cantata was commissioned by the Nigerian Broadcasting Corporation for the Black Arts Festival held in Lagos, Nigeria, on November 25 through December 20, 1975. The Dramatic nature of the words of Christ has always held special fascination for me and the first twelve words in the opening sentence of St. John's Gospel. "In the beginning was the word and the word was with God" instinctively suggested to me the use of a twelve-tone row as part of the work. But using serialism purely for its own sake has never interested me; and so the style of the cantata will be found to be diverse with the spirit of the words suggesting to me that the anguish of Martha at the death of her brother shall be set to the pentatonic scales. The agitated questions of the disciples at the last supper viewed serially on Christ's lament over Jerusalem set to music of the common practice period. The dissonant string trio depicts Peter, James, and John in a state of anguish and confusion at the Mount of Olives and the congregational hymns have been chosen to reinforce the message of the gospels. The last chorus is an old revivalist hymn that my mother loved and sang to me every Sunday as a boy. I have written as I feel. If what I have to say takes a few bars (measures), I have done just that. This for me is a testament of faith. I started this work in November, 1974, at Michigan State University and finished it on April 30, 1975. I swear that many times as I wrote, I saw the Lord sitting upon a throne high and lifted up …' (Akpabot, qtd in Sadoh 2008:58).

> I noticed that a lot of meanings have been given to it [the cantata] over time, and it has lost its form. Like my pastor would say 'Ehen, please ooo, come for the church's Christmas cantata'.[68] It then dawned on me that, it's a wrong use because this cantata they talk about, we pick works from different composers who didn't name their work after that genre. Well, the time I worked with Antioch Baptist Church, mainly whites, when they want to perform a cantata, it is usually a single work by a composer. (Oyèdúṅ, 2017)[69]

Although it is not entirely clear, Oyèdúṅ seems to be saying that a performance of different musical works could be called 'cantata'. Cantatas constitute an important part of Oyèdúṅ's oeuvre, and in total he has composed six unpublished collections using this title. These collections or works consist of overtures and choral pieces, sometimes containing short solos or duets. Unlike the works of Ayò Bánkólé and Samuel Akpabot, Dayọ̀ Oyèdúṅ's cantatas are secular compositions, and Oyèdúṅ's cantatas are composed on narrative themes derived from daily experiences, with moralistic texts that address social, political and cultural issues in Nigerian society, as well as educational themes.

A number of general observations can be advanced about Oyèdúṅ's cantatas. First, his are secular compositions, based on narratives written in a poetical form with expressive texts that are humorous and satirical. Second, the compositions are meant for entertainment even when the issues being addressed may appear serious. Third, the narratives of his cantatas are theatrical and invite the performers to treat the music as scenes to be acted out. These characteristics make Oyèdúṅ's cantatas unique in comparison to his Nigerian contemporaries. According to Oyèdúṅ:

> Most composers tend to do more of difficult and very technical/serious works, with little attention to the comical effect and satirical aspect. Most of them compose on serious themes, neglecting the ills of the society and everyday living [pauses] I tend to focus on ills of the society…things that people would never

[68] 'Ehen' and 'ooo' are interjections or utterances which are usual spontaneous feelings or reactions from conversation.

[69] There seems to be a common trend and a vague understanding of the term in the Nigerian scene where in some churches the term cantata is used to refer to a dramatic work for commemorative sacred occasions such as Christmas and Easter, regardless of its musical implication. Recently, the author attended a Yorùbá cantata concert in Lagos on 29 September 2019 at the headquarters church of the Mountain of Fire Ministeries. This cantata was performed by the students of the Mountain Top Conservatory of Music and conducted by the director of the school of music, Mrs. Oyínkánsólá Akínṣelúrè. The 'cantata' performance, even though it lasted for about forty-five minutes, is a musical drama that portrayed the story of Jesus from the account of the new testament. The music however, comprised an array of musical compositions in different genres (including hymns) by various composers brought together to align with the biblical story.

> think can be expressed in [art] music. Because we [have always] had 'sugar daddies', we have 'Tokunbo' … they never thought it could be a song. (Oyèdúṅ, 2017)

Oyèdúṅ's cantatas can be described as choral works loosely thematized in collections. The choral pieces comprising his *Hospital Cantata*, for example, are pieces that he composed while working as a student and later as a medical practitioner in the University College Hospital of the University of Ìbàdàn. This structure of loose choral pieces (without arias and recitatives suggesting a musical or aesthetic planning, or balance on a macro structural level), might seem arbitrary. But Oyèdúṅ explains otherwise:

> I write purposively for the work. Not as separate choral pieces. Although they can be performed individually or the whole work as a goal. They can be taken separately because for example, the *University Cantata* themes are all about things happening in the campus environment. The *Hospital Cantata* were pieces I wrote either as a medical student or as a practicing doctor. So I wrote based on happenings in the clinic. For example; 'Dokita Alabere' discusses the life of a medical doctor; 'American Visa' happens to be part of the *Hospital Cantata*. That is so because my denial of the American visa which actually landed me on the hospital bed. (Oyèdúṅ, 2017)

Upon being pressed for further clarification as to whether the choral pieces in each cantata are linked in any way, he states explicitly: 'No, they aren't, they stand as individual pieces' (ibid.). Overtures in his cantatas are presented as piano scores. My interview with Oyèdúṅ revealed that he experienced the writing of an overture as a challenge because of his lack of knowledge of orchestral instruments. His intention, expressed in the interview, was to employ an orchestrator to work from his piano reduction to create a fully-fledged overture, a project that he envisions for the future:

> That's the problem. Because I don't play all instruments … I always write my overture in what you call 'piano compression' so I would eventually need an orchestrator to split it. That's the disadvantage of not playing so many instruments. I know of people that play a lot of instruments. Sometimes orchestra score, can be compressed to piano score. I believe I am working it from the answer to the question. (ibid.)

It is therefore clear that Oyèdúṅ's cantatas have a tenuous connection to the early historical understanding of the term, even though he claims that his use of the term is derived from the origin of the cantata genre. Rather, Oyèdúṅ's cantatas may be loosely characterized in terms of

the haphazard usage of the term by composers from the nineteenth century onwards. While a few stylistic features of his cantatas, as explained above, could be connected to more general historical developments of the genre, his cantatas clearly differ in their use of loose individual choral pieces of short duration that are thematized as a collective work titled 'cantata'. Moreover, each individual choral piece comprising a cantata has its own theme, one that does not contribute to a narrative or central concern, but rather coheres with other pieces in the cantata in terms of broader themes, topics and issues that may be connected to human exchanges characterizing everyday living.

For Oyèdúṅ, it is important to work with popular themes and subjects not usually expressed in 'serious' music. In order to communicate about these themes with a particular audience, he explains that his music should not be difficult to follow. To maintain interest for his audiences in Ìbàdàn, he prefers to programme excerpts or sections from 'serious works' (high/art music) alongside selections of 'lighter' pieces across different genre for concerts:

> I try to make my music not to be too difficult, the difficulty level... because once you make your work too difficult or too academic, you have practically limited the number of choirs that will sing it. [Grace Tàlàbí: 'As well as audience that will relate to it'] Yes! There was one of the compositions of somebody I… he gave me to help him just go through. I said to him, you see the problem you created with this work, it is standard ooo, it is too complicated that…and I can tell you not many choirs would be able to do it. Another problem is that, you know something might be complicated and then the melody line is sweet, and it is something that keeps coming to your mind, wanting to sing it, even the melody line is not sweet [GT: 'Not easy to sing?'] Yes! And that's the problem I have with Rachmaninoff, I have never performed any of his works – his piano compositions…as the pianist, even the melody does not …, well we have different backgrounds – I don't appreciate all those programmed music kinds of … and I don't feature them in concerts. Some of the Brahms solos, I don't enjoy them like Mozart's, Rossini's and some others. There was a concert, [in] which a pianist played one of Brahms's most difficult pieces, (you know our kind of audience). It was uninteresting to the audience, even me that love piano was tired at some point. In fact, he had not finished the second movement before people started clapping 'thank you, thank you, please reserve the rest for another day'. I know it is a difficult piece and he has put a lot into this performance. But it wasn't for this kind of audience, who may not appreciate it. So, the point is, in the choice of pieces/songs for a concert, you should bear in mind the kind of audience. And that's why I am one of those that believe you shouldn't come and perform the whole oratorio in a concert. Say, doing the whole of Mendelssohn's *Elijah* for example, people would get tired eventually… I would prefer a selection or performance of parts of the work. [GT: 'Well, maybe for people not used to art music culture.'] Yes! well, maybe Lagos has a better audience, but not here in Ìbàdàn by the time you finish part one, the audience will start yawning and you'll see the unrest… That's why when I choose songs for concerts, I tend to choose across genres. For example, I like songs from South Africa (I have a collection – 'Mangwani,

> Swahili, Jamaican folk song – Carribean and maybe two Handels and two Mozart pieces) because it is close to what people here can appreciate. People will fall in love with Mozart even if not a classical person because he is playful. (Oyèdúṅ, 2017)

This extended quotation reveals a remarkable and clearly differentiated consumption of Western music in interaction with local Nigerian tastes that speaks not only to Oyèdúṅ's sensibility as a programmer, but also a composer. Already in 1975, Akin Eúbà asserted that it was the obligation of the composer to educate African audiences not accustomed to new art music in the use of the kinds of musical materials: '[African composers] who utilize western musical resources [can] avoid complicated structural devices in a deliberate attempt to encourage public understanding. There is nothing wrong with this, since, in the long run it is musical integrity that counts, not simplicity or complexity' (Eùbá, 1975:48). Eúbà concludes that composers must 'create music for his own people and for all people at large and must act as an interpreter between the two' (ibid.:49). In 2004, Kwabena Nketia confirmed this imperative in his own work: 'There are always common denominators in all my music that appeal to the sensibility of all sections of our local music public irrespective of the duration of a piece, its complexity of harmonic forms or texture' (Nketia, 2004:15). For Nketia the comprehension of his works by his local audiences remained a priority and he therefore advised composers and music scholars: 'Whatever explorations come to our mind, we must endeavour not to block the lines of communication with our local audiences that are available to us through our music' (ibid.:14). African art music, in other words, should not only be enjoyed by an elite or particular class of people in the society, but the composer has the obligation to reach both his local audience and, as Nketia puts it, 'a wide variety of tastes and levels of sophistication' (ibid.:14). Oyèdúṅ clearly composed his cantatas from this understanding articulated by its illustrious West-African advocates.

Chapter 3

Christian missionization in Nigeria and art music as a discursive field of composition and creation in Africa

3. Introduction

Because this dissertation is concerned with Oyèdúṅ's life and the ways in which his life has been informed by and informs his music, it is important to understand the musical contexts in which Oyèdúṅ developed and worked as a composer. This chapter expands on two such contexts: the church (and the influence of church music and missionization in Nigerian musical life), which is also the formative influence in Oyèdúṅ's family upbringing, training and experiences, and the emergence of the idea of African art music as a discursive field of composition and creation.

3.1 Prologue

During my interview with him, Oyèdúṅ repeatedly talked about himself as being 'a bit conservative', while connecting his upbringing and his church to such a conservative self-identification: 'I am a Baptist and we are a bit conservative'. Talking about his family set-up and the cultural values and principles imbibed while growing up, he shares the following:

> My parents are Christians; they were Yorùbá who valued culture and morals. In fact, for every morning devotion ours used to be the longest, people around my neighborhood would have their devotions within 30 minutes, but they knew my family. This is because before we even read the bible my dad will tell us long stories, morals and lessons. He tells us stories of incidents that happened to various people and the consequence. My mum would add to it, she would even relate the stories back to the things that happened when she was in secondary school. So, my family setting and my parent's nature affected my upbringing and not just me, but all the children even those that do not write music. (Oyèdúṅ, 2017)

According to Oyèdúṅ, the only music he appreciates outside of classical music is 'country music' and 'Negro spirituals', especially those in the style of country music. In his words: 'When I was a student, I dare not read with classical music. Because, unconsciously I am

already analyzing the music in my mind. But if I use country music, I won't even follow the music and I'll study well while it's on' (ibid.). The social, religious and cultural upbringing of Dayọ Oyèdúṅ constitute dominant ideological underpinnings that frame his music composition.

3.2 The influence of the Christian missions

Christianity had a major impact in the history of Nigeria; one that can be traced through Nigerian church music. Many Nigerians (among them Oyèdúṅ's father) came into contact with Western music through the Christian missions. This section will give a historical background of the European influences in Nigeria through the Christian missions and the role of the Yorùbá slave returnees in the emergence of the Christian missions. The second part will proceed to focus on the Baptist missions that had such a great influence on Oyèdúṅ's upbringing and that of his parents.

Christianity was introduced to the country in the mid-nineteenth century through south-western Nigeria. Prior to this time, Portuguese tradespeople attempted to establish Roman Catholic Portuguese missionaries in the south-eastern part of Nigeria in the sixteenth century, but they were not received well. Their stay was short-lived, and thus Christianity did not gain traction. Christian missionizing re-surfaced in the 1840s as one of the effects of the abolition of the slave trade.[70] Slave returnees from Sierra Leone who had adopted the new faith (Christianity) requested missionaries to come to their land (Fádípè, 1970).[71] Many of these ex-slaves were Yorùbá. Not all former slaves returned, and for this reason, to date, in Sierra Leone, Cuba, Brazil, and the Benin Republic there remain Yorùbá communities in the African diaspora. In fact, largely through the dispersions effected or brought about by the slave trade and because of more recent economic migrations due to Nigeria's socio-economic challenges, Yorùbá has a footprint in many countries across the world. Writing in 1969, William Bascom perhaps exaggeratedly observed that 'no African group has had greater influence on new world Culture than the Yorùbá' (Bascom, 1969:1). While Bascom's statement may be difficult to prove, the Yorùbá diaspora community is large and numbers between eighty to one hundred million people world-wide (cf. Fálolá, 1999; Fátókun, 2007:106; Káyọ̀dé, 2013). As the second largest language group in Nigeria, Yorùbá-speakers constitute over thirty million people (Òjó, 2006;

[70] Forde Daryll (1962:4) notes that the first white missionaries arrived Nigeria in the 1840s.
[71] Fádípè, Nathaniel (1970:50) notes that the first batch of slave returnees entered the country in 1838.

Ọmọ́jọ́là, 2012). The descendants of the Yorùbá slaves that are found in Sierra Leone are known as 'Aku'. In Cuba they are called 'Lucumi, while in Brazil they are referred to as 'Nago'. All these groups speak dialects of the Yorùbá language.

In Nigeria, the Yorùbá-speaking people claim a common origin; according to legend, they migrated from Ilé-Ifè, a city in the present Ọ̀ṣun state. Today, they dominate the seven states of south-western Nigeria.[72] As a mostly urban group and a major constituency of Nigeria's educated elites, Yorùbá have in recent times emerged as one of the dominant ethnic groups in Nigeria (Bascom, 1969:1,2). Forde notes that their traditional urban way of life dates back well before the period of European penetration/colonization (Forde, 1962:38). Bascom adds that: 'Their [Yorùbá] tradition of urban life gives them a unique place not only among African societies, but also among non-literate people all over the world' (Bascom, 1969:1). In this way, the Yorùbá have attained a high level of cultural achievements in sub-Saharan Africa. '[… I]n several ways [they are] one of the most interesting and important peoples of Africa' (ibid.).

Yorùbáland, as the south-west region is commonly referred to, has played a significant role in the reception of missionaries from Europe and America, since the Yorùbá gave them a cordial welcome to Nigeria in the mid-nineteenth century. These missionaries, however, did not arrive in a conflict-free place. At the time, the Yorùbá people were already embroiled in a civil war fuelled by a dispute over land and territories, which ruptured Yorùbá society – a dispute that continued to the 1950s (Ògúnrìnádé & Ogbole, 2013:125). Furthermore, by the time that the missionaries arrived, Islam was already established in northern and south-west Nigeria. Despite their strong devotion to African traditional religion, the Yorùbá accepted other faiths, specifically Islam and Christianity. The ex-slaves had converted to Christianity, and on their return, were significant agents for the christianization of Nigeria. The Yorùbá ex-slaves (also known as Saros by the locals) who made their way back to Nigeria, prepared the way for the missionaries. These slave returnees had received some sort of formal education/industrial training. They were also regarded as men of substance, which made them gain social importance among their people. As Fátókun notes:

[72] The Yorùbá-speaking people are the main ethnic group that occupies the states of Lagos, Ogùn, Òndó, Èkìtì, Ọ̀ṣun, and Ọ̀yọ́ in south-west Nigeria and they also constitute a sizeable proportion in Kogi and Kwara states in the north-central geo-political zones in Nigeria.

> It was recorded that: 'The traditional religionists, together with the Christian converts who returned home from Sierra Leone, lined up on the streets to give the Christian missionaries a befitting welcome with outbursts of "*Aku*! *Aku*!" (Welcome! Welcome!)'. (Fátókun, 2007:109)

The Yorùbá city of Abẹ́òkúta, the present capital of Ògùn state, became known as the 'citadel of Christianity' in Nigeria (Fálolá, 1999). The missions regarded Abẹ́òkúta as central to the spread of Christianity as much of the missionizing impulse was initially concentrated there. The early missionaries reached Abẹ́òkúta between 1840 and 1842. Indeed, Abẹ́òkúta soil was suitable for the propagation of the gospel: according to oral history, the traditional ruler of Ẹ̀gbáland in Abẹ́òkúta considered the arrival of the missionaries as a fulfilment of the oracular prediction, as early as 1830, that says some 'power from across the sea' would help make their land a great nation. The people offered the prescribed sacrifice, which was accepted, and before long the first Christian missionaries made their way to Ẹ̀gbáland. After their arrival, the indigenous worshippers consulted the oracle, who confirmed the fulfilment of the divine promise earlier predicted (CMS Report, 1921-1922 cited in Fatokun, 2007:108). Fátókun further asserts: '[F]rom Abẹ́òkúta the gospel spread with rapidity to other towns and villages in Yorùbáland. This good relationship between Christianity and African traditional religion consequently earned Abẹ́òkúta the epithet, "the sunrise among the tropic" in the history of Christianity in Nigeria' (Fatokun, 2007:110). The Christian Missionary Society (CMS) made a considerable impact in Badagry in 1845, the Wesleyan Methodists began as pioneers in Badagry in 1842, and the Catholics in 1867 at Lagos (Fadipė, 1970; Fálolá, 1999).[73]

The Christian missions laid the foundation of Western education in Nigeria with the building of schools and educational structures in the South-west. They also contributed to the development of Ẹ̀gbáland in Abẹ́òkúta and Nigeria as a whole, mainly in the areas of quality education, improved health care, provision of social and welfare facilities, industrial revolution, and commerce. A part of the reason for the successful spread of Christianity in other regions was the anticipated political and economic gains that accompanied Christianity. Another factor that facilitated the foothold Christianity gained in Nigeria was because 'indigenous Yorùbá worshippers have no particularistic claims but instead hold to a view of religious inclusivism'

[73] Badagry is a coastal town between the city of Lagos and the border of the Benin Republic (Seme). In Badagry is the historic island where slaves were shipped out of Nigeria by the European and American slave masters during the global trans-Atlantic slave trade. The cities of Lagos, Badagry and Abẹ́òkúta became sites for the missionaries who came to Nigeria as Christianity was given a free hand, and welcomed returning slaves. All three of these cities are in the south-western part of Nigeria (Yorùbáland). Badagry is a local government area in Lagos state, while Abẹ́òkúta is the capital city of Ògùn state.

(Fátókun, 2007:106).[74] This is said to have accounted for their natural mild attitude and tolerance towards the missionary religions at their first introduction of these foreign faiths (ibid.). By 1851, Ìbàdàn, Ọ̀yọ́ state, which is the largest city in Nigeria, welcomed its own missionaries. By 1854, the American Baptist Mission had no less than eight men and five women working in various parts of Yorùbáland, excluding Lagos (Fádípè, 1970:51). Christianity and education produced new elites that later dominated Nigeria's politics, business and professions, leading to westernization of the country. Fálolá captures some of the complex dynamic between the Yorùbá and the missionaries in establishing Christianity when he notes:

> Christianity was associated with reforms and changes in many respects of the society. Its spread involved a strategy of political interactions between missionaries and the indigenous rulers. The missionaries interfered in local politics […]. They served as peace mediators among the Yorùbá (sic), urging them to end their wars. Where they obtained the trust of kings and chiefs, they even performed the role of ambassadors. (Fálolá, 1999:42)

The account of the Baptist missionary movement is of importance to this thesis because it foregrounds most of Oyèdún's musical experiences, his family and his educational background. Given this, I discuss the Baptist movement in tandem with Oyèdún's family and religious upbringing. Circumstances around Oyèdún's religious and cultural environment and his upbringing are determining factors to the development of his musical practices. Another formative factor that affected Oyèdún's creative output is the type of music that he was exposed to from his childhood. Such musical orientation opens the possibility of a musician reproducing music that is similar to what he has been exposed to. As Nketia observes, there are a number of factors that may influence a composer's perspective and also shed light on his stylistic preferences and approach to his work. These are constituted by 'his nurture, training, cultural background, personal philosophy, response to the colonial encounter and musical experiences' (2004:16).

The Baptist missions exploited the opportunities offered by the slave returnees and the missionary movement in Nigeria started under the Southern Baptist Convention, USA. Thomas Jefferson Bowen, the first Baptist missionary to Nigeria, arrived in Yorùbáland in 1850 through Badagry and from there went to Abẹ́òkúta where he spent about eighteen months. The time

[74] Indigenous Yorùbá religion believes in a supreme deity – Olódùmarè (Most High God) and believes in many divinities and spirits who serve as intermediaries between the world of man and the Most High God.

spent in Abẹ́òkúta was mainly to acquire proficiency in the Yorùbá language and to offer military assistance during the Yorùbá civil wars – another hint at the complex politics that accompanied the establishment of missionaries (Fátókun, 2007; Àjàyí, 2011). Already in 1853 some of the returnees who had some form of formal education had begun, with the help of the missionaries, to translate several books of the Bible, including the hymn book, into Yorùbá (Bishop Àjàyí Crowther). By 1843, a printing press had been set up in Abẹ́òkúta (Fádípẹ̀, 1970). In this way, the indigenous language of the Yorùbá people was further developed. A source dating from 1965 reports as follows:

> A Mr. Bowen, a Baptist minister from the Southern American Baptist Convention and the Pioneering Baptist missionary in Nigeria, acquired a high degree of proficiency in Yorùbá to such an extent that he produced a literary work, Grammar and Dictionary of the Yorùbá Language. Bowen, among other things, drew attention to the poetic excellence of the invocational prayers of traditional Yorùbá worship, especially those of Ifá. (Fátókun, 2007 qtd. in Àjàyí, 1965)

Bowen established the first Baptist church in Ìjàyè-Orílé Abẹ́òkúta, with a building erected in July 1854.[75] By September 1855 he had also established a base northward of Ọ̀yọ́ state – Ògbómọ̀ṣọ́. This town became the most important center for Baptist work in Nigeria. In 1856, Bowen and his family had to return to the United States because of his own ill health. Meanwhile, the Baptist mission work suffered some setbacks in the century due to lack of labour and material. Moreover, the Yorùbá civil wars, coupled with the internal wars in America, affected the mission work at that time. However, Ògbómọ̀ṣọ́ town, where the Baptist mission station was established, remained sustained by native Baptist converts.[76] The Baptist mission was revived in the twentieth century as more missionaries came into the country, and the period between 1914 and 1950 was an era of expansion for Baptist work in Nigeria. It marked significant progress and growth, with initiatives for rapid expansion and developments (Àjàyí, 2011). The most salient aspect of twentieth-century developments, was the expansion

[75] In 1862, the very first Baptist Church, Orílé Ìjàyè, was destroyed due to the Yorùbá civil wars. See (Convention, n.d.).

[76] In 1869, the American missionaries had to return home due to civil war in their country. Therefore, they abandoned the mission stations in Nigeria. As there was no missionary to continue the work, the few native converts carried on. According to Àjàyí, The Oyèrìndé's and Moses Ladèjo Stone were at the forefront of leadership. Ladèjo Stone was described as a dynamic, committed and energetic evangelist. These converts sustained the work and saved the Baptist work from destruction (2011:21,22). By 1875, another Baptist missionary from Liberia was in Nigeria to support the native converts. However, after the civil war in the United States, more missionaries were sent to Nigeria.

of Baptist work from Yorùbáland to other parts of Nigeria. Àjàyi notes that this expansion outside Yorùbáland 'owed much to indigenous effort of "native" Baptists, especially Ògbómọ̀só Baptists, before being complemented in later years by the American Baptist missionaries' (ibid.:24).

Oyèdúṅ's family, particularly his father, Gabriel, was one of the fruits of the missionary movement in the twentieth century. As was the case in other parts of Africa, the church and the school were closely aligned, and as was the case in other parts of Africa, education was a tool used by the missionaries to engage indigenous people in the ministry. The Baptist missions established post-primary educational institutions and training colleges for African teachers and preachers. Gabriel Oyèdúṅ benefitted from this initiative. As an indigene of Ògbómọ̀só, he had his early education in the Baptist day school, Òṣhùpá. To begin with, the Baptist missions gained ground in Ògbómọ̀sọ́ town and in May 1898 they founded a general Baptist training school alongside the Baptist theological seminary in Òkè-Òṣhùpá, Ògbómọ̀só.[77] However, as Àjàyí notes, from its inception till about 1920, the institution went through a 'peripatetic existence', being moved to various places including Abẹ́òkúta. In June 1921, it was eventually moved back to Ògbómọ̀só (See Figure 3.1). Consequently, the move to Ògbómọ̀só town has been described as the most significant event in the history of Baptist work in Nigeria (Àjàyí, 2011:26). Apart from the evangelical outreach that emanated from Ògbómọ̀só as a religious centre, it also became an important educational institution (a teachers' training college) that produced scholars, among whom was Gabriel Oyèdúṅ. Dayọ̀ Oyèdúṅ recounts that his father pursued his studies up to university level under the Baptist mission scholarship (Oyèdúṅ, 2018). Àyańdélé notes, '[…] in no other part of Nigeria is there to be found in one place, investment in men, buildings and projects concentrated by a single Christian mission as the American Baptist Mission in Ògbómọ̀sọ́' (Àyańdélé qtd. in Àjàyí, 2011:13).

In January 1922, a teachers' training programme was added to the curriculum of the Baptist College and Seminary. Later on, the Seminary was separated from the College. The Baptist teacher-training College then moved to Ìwó (a town in the present Òṣun state) in June 1938. Gabriel Oyèdúṅ was also a beneficiary of the teacher training education in this college, after which he taught in the same college for some years. It was part of the training to gain skills in playing the harmonium/organ/piano and leading congregational hymn singing. Therefore, Gabriel Oyèdúṅ received organ tuition in that college in the 1950s under Alma Rohm.

[77] In 1886, Baptist Academy was founded in Lagos, the very first Baptist secondary school in Nigeria.

Oyèdúṅ recounts the story related to him by his father of the latter's connection with Alma Rohm. The Oyèdúṅ family house at Ògbómọ̀ṣọ́ was close to Antioch Baptist Church, a church mainly attended by white missionaries. Gabriel Oyèdúṅ was deeply fascinated by and attracted to the sound of the organ being played in this church and this led to one of the church members developing an interest in him and introducing him to Alma Rohm (Oyèdúṅ, 2018). Dayọ Oyèdúṅ recalls the memories and stories his father shared with him, reminiscing as he told me these stories in the wake of his father's death just weeks before our interview.[78] Talking about his father, he says:

> Again, he [Gabriel] said when he got to Baptist College, Ìwó, year one students were not allowed to play the piano. So he was like 'Ah! I came here because of piano', so he broke that rule severally, they would punish him over and over. In fact the punishment then, you are told to go and cut tree, not grass ooo, tree! He would spend days trying to cut the tree and after that, he would be caught doing the same thing again. You know missionaries were strict in those days. So after some time, Mama Rohm was like, for this boy to be doing the same offence over and over ... So for him, he was now allowed to, halfway into year one, to learn the organ. You know those days it's not this organ, it was the harmonium. In fact we still have one in his house at Ògbómọ̀ṣọ́. (ibid.)

Alma Rohm, who happened to be the longest-serving Southern American Baptist woman missionary,[79] trained many Nigerians (not only Baptist) as organists. At the college, she taught English literature, education and organ classes. She also served in other capacities, namely as the school librarian, church choir director, pianist, and director of Shakespeare plays. When Nigeria gained independence in 1960, Rohm's choir performed the new Nigerian national anthem as its flag was hoisted for the first time.[80] She also organized annual nationwide Baptist music workshops in Ìwó, which usually lasted for a week.[81] Participation in these workshops

[78] Oyèdúṅ notes that his father died in March 2018 at the real age of 84, although his age was recorded as 80 on official records. Gabriel Oyèdúṅ played the organ in Bapist churches for fifty-eight years.
[79] Chief Ms. Alma Rohm, a Waco native (United States), graduated from Baylor University in Waco and Southwestern Baptist Theological Seminary in Fort Worth. She was among the six missionaries sent to Nigeria in 1950. She served in Nigeria and retired 54 years later. However, she remained in the country till her death. Rohm died in October 2016 at the age of ninety.
[80] See Mark Kelly's report (Kelly, 2004).
[81] The Baptist Music Workshop was started in1971 under the leadership of Dr. Paul Miller and Mrs. Eveline Miller. From 1972 Chief Ms. Alma Rohm took over the leadership, developing it into a nationwide music workshop. The music workshop initiative was a direct response to the government policy in the 1970s to take over all mission schools. This affected music as a subject because it was left out of the curriculum and chapel service was no longer held except in the Seminaries and Bible Colleges. However, the music workshop fostered the growth of music ministry in the churches, which by extension consolidated and expanded the Baptist churches in Nigeria.

was open to Baptists and other interested persons all over Nigeria, to the benefit of many talented and skilled musicians.

Oyèdúṅ notes that the annual music workshop was his father's idea. After Gabriel's university education, he travelled abroad for some years, and upon his return, he was not satisfied with the standard and skill of music performers in the Baptist church. He notes that this impelled Gabriel to write a 'bulletin' or treatise on the need for music workshops to develop players/ministers in the Nigerian Baptist churches. He presented this at one of the annual Baptist conventions in the 1970s. Oyèdúṅ recalls: 'So, himself [Gabriel], lawyer Babalolá and the then President of the Nigerian Baptist Convention, one Rev. Dr. Àjàyí Dáhùnsí started the music workshop' (Oyèdúṅ, 2018). He also notes that it had been an ongoing issue years before his father's presentation, but it was after his father made that presentation that the music workshop came to fruition. According to him, Alma Rohm was involved in the coordination of the workshops, and this music workshop featured a number of music tutors, including his father (ibid.). The Nigerian Baptist Theological Seminary (NBTS) awarded Alma Rohm an honorary doctorate of divinity for her work in churches all over Nigeria. Many generations benefitted from this enterprise, as did Oyèdúṅ's father. Dayọ̀ Oyèdúṅ too was a regular attendee at these training events.[82] The music workshop is still held yearly at the Baptist College in Ìwó (now Bowen University).

The influence of the missions on music, education, and vocational training all over the country was profound; however, the Baptist mission was only one among many other mission boards in Nigeria. Other boards included the Church Missionary Society – Anglican, Wesleyans and Methodists – and Catholics. These boards trod similar paths to the Baptist missions in different parts of the country. Lagos served as the focal point for all these mission bodies, and a place where Western musical activities thrived. Furthermore, in the south-western region, the musical influence of these missions was extended through the mission schools. As early as late 1859, the mission schools organized concerts both for fundraising and for entertainment.[83] These performances were mainly of vocal and instrumental repertories from the Victorian classical tradition (cf. Ọmọ́jọlà, 1995). In the Baptist colleges, Rohm, aside from

[82] Although I met Oyèdúṅ for the first time a year before in Lagos, I subsequently encountered him at one of these workshops, held in August 2015.
[83] See Ọmọ́jọlà (1995). Lagos Grammar School, which was established in 1859, staged its first concert that same year to raise funds for a school harmonium.

organizing concerts from the classical Western music canon, trained students in musical theatre by staging Shakespeare's plays.

Besides the concerts organized by churches, mission schools and colleges, private organizations also contributed to the growth of the European concert tradition. These organizations and voluntary philanthropic societies organized concerts for the same purpose as the mission schools, to raise funds and to provide entertainment. The organizations had no affiliations with the missions, although most of its audience was also comprised of the educated elites who attended or provided leadership in the churches. The Europeans and the Nigerian elites who happened to be slave returnees, were used to the European concert tradition and they continued that culture outside of the church.

Oyèdúṅ's family and many educated Nigerians belonged to this concert tradition. His family was accustomed to the social atmosphere of attending concerts regularly within and outside of the church. This musical culture of Western musical practices was associated with an educated minority class in society, while indigenous music still flourished among the majority of indigenous Nigerians. Later on, the focus of these organizations and societies shifted and it became to self-appointed task of nationalists to promote Nigerian music.

As teachers, Oyèdúṅ's parents taught in schools informed by their Baptist setting. In the late 1960s, Gabriel Oyèdúṅ was transferred to the Baptist Women's College, Ìdí Abá in Abẹ́òkúta, the pioneering region of the Baptist missions' work. Both he and his wife, Florence, taught in this school and settled in the region for a while. Dayọ̀ Oyèdúṅ was born there in 1972, and he started his primary education in the same compound where his parents taught. Gabriel became the principal organist for the First Baptist Church in Ìjàyè Abẹ́òkúta and was to remain in this position for eight years. In 1978, after Gabriel and Florence were transferred, the family relocated to Ìbàdàn-Ọ̀yọ́ state. Ìbàdàn at the time was the newly-created capital of Ọ̀yọ́ state (February, 1976), and it was carved out from the old Western state. In the same year (March, 1976) the Nigerian government policy of taking over all voluntary agencies owned by colonial institutions, took effect. This affected all mission schools, including those of the Baptist denomination all over the country.[84] From then on, Ìbàdàn was where the Oyèdúṅs stayed and Gabriel and Florence taught at the Àbádínà College, University of Ìbàdàn. It was there where Oyèdúṅ's father (and later, Oyèdúṅ too), became the organist of Orítamẹ́fà Baptist Church from 1978. His father retired in 1996 and was succeeded by his son, Dayọ̀.

[84] See Convention (n.d.).

The paragraphs above provide an overview of the Oyèdúǹ's family's contact with European music through the movements of the Baptist missions. I have tried to show how church music extended to the schools and the society through the influence of the missionary movement. This, to a large extent, shaped Dayọ̀ Oyèdúǹ's musical tastes. More generally, church music became the bedrock for the emergence and development of art music in Nigeria. This also holds true for generations of art music scholars in the country, many of whom had a musical training in the church, after which they proceeded to universities or conservatories in Europe and the United States for formal music studies. Most of them were also born into musical Nigerian families.[85]

Rev. Robert Coker, the first Nigerian to study music formally and often referred to as the Mozart of West Africa, studied in Germany in 1871[86] with sponsorship by his church (the Cathedral Church of Christ, Lagos). He was also the first indigenous organist and choirmaster at the Cathedral Church of Christ, Marina, Lagos (a position that was usually occupied by a British incumbent). T.K.E. Phillips (1884-1969), a pioneering Nigerian composer and organist, is said to have made the most significant contribution to the growth of church music in Nigeria by providing the foundation upon which others were able to build (Ọmọ́jọlà, 1995; Sadoh, 2009:18,19). Phillips was trained as an organist by his uncle, Rev. Johnson, after which he pursued further studies on piano, organ and violin at the Trinity College, London. He played the organ from the age of eighteen and retired seven years before his death at the age of eighty-five. T.K.E. Phillips was a major influence on other prominent scholars and composers, including Fẹ́lá Ṣówándé, Ayọ̀ Bánkọ́lé and Samuel Akpabot. Fẹ́lá Ṣówándé (1905-1987) is often referred to as the father of modern Nigerian art music. He was taught music by his father and was later influenced by T.K.E. Phillips (with whom he studied the organ) before going to London in 1937 to study European classical and popular music (Ọmọ́jọlà, 1995). Samuel Akpabot (1932-2000), known for his indigenous style of composition, contributed to the development of highlife music in which traditional cultures fused with European traditions. His musical training started at an early age in the church under T.K.E Philips. In 1954 he went to London to study organ and trumpet, branching out into composition in 1959 (ibid.).

[85] In 1966, Ṣówándé noted that the Christian activities in south-western Nigeria resulted in the region producing a dozen of musicians with academic training abroad, while eastern Nigeria had about three and northern Nigeria had none (Sadoh, 2009:2).

[86] Nketia (2001:3) and Sadoh (2009) state that Rev Robert Coker studied in Germany in 1871, while Ọmọ́jọlà refers to his formal study in England in 1880 (Ọmọ́jọlà, 1995:14). It is probable that he was in these two countries at different times to pursue a career in music.

Ayọ̀ Bánkọ́lé (1935-1976) is another prominent composer who was born into a musical family with a church organist for a father and a music teacher as a mother. He was also a student of T.K.E. Phillips. Akin Eùbá (born in 1935) was formally introduced to Western music by his father, a pianist. In 1952, he went to London where he studied harmony and counterpoint under Eric Taylor and composition under Arnold Cooke (Ọmọ́jọ̀là, 1995). This list is by no means exhaustive, and mentions only some of the most important figures among an early generation of Nigerian musicians. As far back as the 1850s until today, thousands of Nigerians are still influenced and introduced to classical music culture through the church, their family upbringing, and/or the educational sector. Although the art music tradition in Nigeria has undergone substantial growth in terms of its acceptance over time, it should be emphasized that this tradition is still relatively minor. Nigeria embraces various musical cultures from within and outside the country. However, Oyèdúṅ's cantatas have exercised a popular and dedicated following with its local Nigerian audience. How this came about is examined and discussed in Chapter 4 of this thesis.

3.3 Before the advent of modern art music

There is no doubt that the influence of the Christian missions produced the most accomplished examples of modern art music in many parts of Africa.[87] Christian music, which was predominantly European in nature, laid the foundation for art music, shaping the African sense of art music. Adapting Christianity was inevitably also a means of absorbing Western culture, including its music.

The Christian missionaries' arrival into Africa in the early nineteenth century did not only change African patterns of religious worship, but also African philosophy. Their domination of Africa was based on the ideological premise that it was a dark continent whose culture was inferior. Invariably, African music was seen as unintelligible, offensive and paganistic. Therefore, African traditional music did not become a part of worship in the missionary context. By contrast, Islam did not seek to change or suppress indigenous music practices. Traces of Islamic influences can still be heard in traditional music practices which assimilated some of its sounds, for instance in certain melodic flourishes. Although indigenous music was used strategically for crusades and evangelical outreaches, it was firmly resisted as

[87] My usage of Africa/ African(s) excludes North Africa and pertains to Africans south of the Sahara.

part of worship because of the risks of leading the newly converted Africans back to a heathen and 'sinful' society' (Axelsson, 1974:91; Ọmọ́jọ́là, 1995:20; Eùbá, 2014:76). The transformation that ensued affected all dimensions of the lives of the new African converts, what was effectively a denial of their local musical culture. However, as will be discussed later, it paved the way for the development of another type of music.

The dogmatic practices and approaches instilled on the African converts were the missionaries' doctrines, understandings and application of the Christian faith. But the first missionaries also attached their cultural practices and ways of living to the Christian religion. After all, at the time, as Axelsson explains, Europe was regarded as the only true civilization and culture built on Christian principles (Axelsson, 1974:91). The acceptance of Christianity thus meant a structural break in social structures for the new converts.[88] Rather than seeking a middle ground in adapting the African way of life in a way that did not negate core Christian beliefs, the early missionaries banned many activities of traditional African life.

Consequently, towards the end of the nineteenth century, there were already schisms among the few enlightened African converts. Those who had been educated in the Christian faith expected to assume leadership positions in the churches. Criticism also emerged around racial segregation introduced by the missionaries. These and many more issues gave rise to numerous independent church movements. Meanwhile, not all of the missionaries were complacent about this state of affairs. Some embarked on studies and then began to chart practical ways to solve the problems experienced in these churches. For instance, Axelsson gives an account of the changing approach of the missionaries in Southern Africa in response to research such as anthropological studies of the people with whom they worked, and from scientific studies on the idea of evolution. He notes the ideas of Edwin Smith, a missionary and an anthropologist who stressed the need to allow converts to express their Christian faith in a way familiar to them as long as it excluded those African practices clearly incompatible with the Christian faith, such as sorcery and other ritual rites. This facilitated dialogue at missionary conferences, and soon practical results were visible (Axelsson, 1974:92). Direct leadership of churches was beginning to be given to Africans. This Africanization process made way for a functional way of worship, as it directly affected music in worship. As will be discussed later, music became a principal means of political propaganda in African churches in southern,

[88] In the case of Nigeria, Eúbà notes that Islam had existed for several centuries and had influenced the Yorùbá traditional culture without necessarily disturbing the indigenous way of life or religion. This was in contrast to Christianity, which was to be adopted not only as a religion but also entailed accepting European culture (Eúbà, 1992:48).

eastern, western and central Africa. Accounts from various sources in Africa reflect the *zeitgeist* of the mid- to late nineteenth century that tended towards nationalism.

Historical developments in Nigeria resemble the Southern African narrative, but for an important difference: the slave returnees expected the opportunity to assume leadership positions in the churches and mission schools. Instead, as was the case in the economic and political spheres, they were appointed in very limited numbers. As European commercial activities increased, organizations and institutions owned by British colonial powers denied Nigerian civil servants promotion to important positions, and Nigerians were also excluded from involvement in political decisions. As time went by, Nigerian elites began to question the dominance of the Europeans in their country, something that affected musical activities in the churches, schools, and public sphere.

The independent church movement began in Nigeria (as in Southern Africa) in the second half of the nineteenth century. By 1881, the first African Native Baptist Church was formed, and this continued as a pattern until many mission societies and churches were fragmented (Ọmọ́jọlà, 1995). In this sense, the beginning of the twentieth century was a period of economic, political and cultural awakening. As noted earlier, music was central to worship and became a means of propaganda in the churches. According to Ọmọ́jọlà, this exemplifies 'the age long importance of music in religious worship in Africa' (Ọmọ́jọlà, 1995). Irele corroborates the difficulty in dissociating Africans from their music, even in worship because music is 'the most culture-bound of the arts'(Irele, 1993:58). Polemics arose about the extent to which European elements could/would be allowed to be retained in Christian worship. Like the Southern African missionaries, Nigerian missionaries now embarked on projects to study Yorùbá folklore.[89] Research institutes and societies sprung up, including the Lagos Native Research Society (1903) and the West African Psychical Institute (1901). Publications such as *Yorùbá Mythology* (1896) by Moses Lijadu and *Yorùbá Heathenism* (1899) by James Johnson emerged. Visible features of this national cultural awakening were the adoption of native names by the ex-slave/Nigerian elites and conspicuous dressing in traditional attire (Ọmọ́jọlà, 1995).

In the churches, worship music reflected the practical and clearly discernable results of the Africanization process. For the first time, African indigenous music emerged in this context. Church leaders started introducing traditional songs in their services, while some of the new

[89] As mentioned earlier, Christian missions of the nineteenth century began their work in south-western Nigeria, a region dominated by the Yorùbá-speaking people.

churches banned the use of European hymns in their congregations for a period of time so as to allow their congregations to assimilate traditional African songs (hymns and native airs). In the interim, orthodox churches began to lose converts to the new churches because they still maintained the European styles and conventions in their services.[90]

While many African Christians migrated to the new African churches, others did not embrace indigenous music but preferred western hymns. Reasons for this might have been inculcated beliefs about African music as paganistic and not suitable for worship, or genuine fondness for western hymns. The process of adopting the 'new' return to African aesthetics also took time and its results were therefore not immediate. New churches, for example, were still in the experimental stages of working out the indigenous African songs that would be suitable for worship. More so, many of the elites who were either slave descendants or ex-slaves agreed that they knew little or nothing about the music of their culture, while they were often the pioneers of the indigenous church movements. According to Eúbà, this could be ascribed to the fact that most of these returnees were already westernized, many of them having been born in western countries during the years of the trans-Atlantic slave trade (Eúbà, 2014:76).

Missionaries who worked in the new churches also did not understand the musical particularities of African music. The traditional songs they adapted at crusades and evangelizations were mainly social and entertainment music with new religious texts.[91] To be sure, there was no ready-to-use indigenous worship music to import into the new churches. Therefore, in Nigeria, as in many parts of Africa, as Ọmọ́jọlà (1995), Axelsson (1974) and Eúbà (1970) note, deliberate efforts were made by protestant churches and institutions (as part of the cultural revival/re-awakening of the late nineteenth and twentieth centuries) to promote research and publish articles detailing the development of new approaches to music in African churches. Dor notes that

> […] the quest for African identity or self-definition was actively in vogue through nationalist movements. To reclaim identity, composers of art music then resorted to indigenization of their approach by turning to the folk tradition as the source from which they drew materials for the creation of their new works. (Dor, 2003:50)

[90] Generally, protestant churches were radical in their approach towards adopting African forms of worship, whereas most catholic churches clung to western forms of worship.
[91] Before the move for cultural revival, traditional songs with religious texts were not permitted in worship but only outside of the church for recruiting new converts.

The attempt to invigorate indigenous music extended to social gatherings and concert platforms where societies and institutions promoted indigenous music. An important figure in this regard is Herbert Macaulay – popularly considered the father of the Nigerian nationalist movement for independence – who formed a melodramatic society in order to promote Yorùbá music in the public sphere (cf. Ọmọ́jọ́là, 1995:19).

3.4 Musical strategies towards new music

Axelsson develops the proposition that church music in Africa, which emerged as a continuous search for an African identity in Christian worship, constitutes a form of art music that is different from its Western counterpart. This, he writes, is due to its 'embracing character towards the receiving societies' and importantly, due to the functional and communicative value embedded in such African-styled music (Axelsson, 1974:90). As such, the 'receiving societies' (Africans) perceived such music as going beyond aesthetic contemplations, and generally experienced its performance as utilitarian. The tonal harmonic system of the West was alien to Africans, because by the time art music was introduced to Africa, it had already undergone complex developments. Agawu explains, 'The European tonal language of which hymns were a part underwent various forms of chromatic enrichment in the course of the nineteenth century, but few of these "progressive" developments reached African musicians operating within a hymn economy' (Agawu, 2016b:337).[92] For example, in 1976, A.M. Jones noted that the European hymn tunes had accidentals that Africans could not sing (Jones, 1976:22) and, in the nineteenth century, this development was still new to them.

The church became the most active space for the reformation and development of European liturgical music, including the hymns, anthems, oratorios and cantatas that were used in general Christian fellowship and performed in concerts and in the mission schools. Through an interest in church music, Africans came into contact with such works as Handel's *Messiah*, Haydn's *Creation*, and Bach's motets and masses, opening an interface with a central core of the Western art music canon. This liturgical tradition, and its use in Nigerian churches, became the backdrop to most Nigerian audiences' and composers' understanding of, and association

[92] 'In the realm of art music itself another (direct) response to the European heritage, and one in which tonal experimentation is normal, black African composers have generally preferred the relative security of closed tonal forms to the uncertainties and insecurities of post-tonal expression' (Agawu, 2016a:338).

with, Western art music. Vidal writes about the aesthetic contemplation and the nature of the reception that Africans extended to this kind of (art) music from its inception in Nigeria:

> From the accounts of several eye witnesses of nineteenth century musical life in Nigeria, it is clear that performances at musical concerts were primarily for entertainment and enjoyment. When needed in the churches, they function as modes of worship. In mission schools, they may be regarded as modes of enculturation in the European culture. (Vidal, 2012:90)

Vidal further emphasizes that this musical culture was not widespread, but alive specifically within cosmopolitan communities. Eúbà underlines this sentiment by asserting that, before the advent of Christianity in sub-Saharan Africa, the western activities of composition and contemplatively listening to music were not known, nor practiced. Therefore, he asserts, western music performances, 'created the kind of awareness that enabled Africans to extend the scope of their creative visions beyond those which existed in pre-colonial times' (Eùbá, 2014:79,80). In fact, its influence spread to the syncretic experiment of urban popular music known as highlife music, and which also found its way into churches.[93] Nketia describes the influence and consequence of European musical sensibilities in Africa as follows:

> There was so much of it [European music] around in contemporary settings, that is, settings in which linkages beyond those of ethnicity form the basis of social and musical life. Such linkages were established through membership of churches, schools and other contemporary institutions and organizations such as political parties, professional associations, trade unions and sports clubs. It is from these that performers and audiences for western church anthems, popular music and art music as well as composers who tried to create their own African alternatives emerged. (Nketia, 2001:3)

Unlike the kind of music introduced by the European missionaries, the introduction of traditional musical instruments and popular music into churches meant that dancing, which has strong ties to African music making, was also imported into church settings (cf. Eúbà, 1992).

[93] The emergence of the urbanized syncretic musical genre of highlife in the 1950s was aligned to national ideals in Nigeria. Highlife music combined African rhythmic vitality with European-derived harmony (Ọmójọlà, 1995:22). It incorporated the hymnody of church music and the musical instruments of the European military brass band with African rhythmic styles. Highlife music originated from Ghana in the 1950s.

In Western Africa, as noted by Vidal, church leaders worked towards the creation of a central body to co-ordinate church music because of the perceived importance of music in Christian worship. Throughout the Diocese of Western Equatorial Africa, suggestions were made as to the adaptation of indigenous texts to European hymns, premised on the belief that '[indigenous] sacred and solemn music had resulted in conversion where preaching failed'(Epelle 1964 qtd. in Vidal, 2012:86). One strategy was to superimpose the Western hymns and tunes on indigenous languages, which meant that such music remained unchanged except for the indigenous texts added to it. In Nigeria, this practice resulted in what is known as 'Nigerian hymnody', i.e. hymns sung in churches that had been translated from English to Yorùbá without changes in the musical language. This new musical practice began in the southwestern region (Yorùbáland). Ọmọ́jọ́là furnishes a compelling reason why this practice took hold:

> Since the early training and social experience of these educated Africans had been mainly European in content, and considering the fact that their knowledge of African music was extremely limited, European forms provided the stylistic framework of the immediate attempts to compose Nigerian music. (Ọmọ́jọ́là, 1995:15)

This experiment created obvious distortions between the tonal patterns and rhythms of the indigenous languages and the European music,[94] due to the lack of understanding 'of the corresponding relationship between the tonal inflection of a text and its melodic structure' (Vidal, 2012:92). Writing in 1981, Vidal notes: 'In indigenous songs, melodic structures often reflect tonemic structures [rhythmic accents and tonal inflection] to avoid loss of meaning or unintended meaning' (ibid.:92). In addition to this, rhythm in European hymns was closely related to the syllabic distribution in the original text. Such hymns were therefore stylistically and culturally inappropriate in the Yorùbá and the broader African tonal language contexts.

A.M. Jones, an important missionary in Southern Africa who worked at Mapanza in Northern Rhodesia (pre-independence Zambia), criticized the practice of singing western structured hymns to indigenous texts in African churches. Axelsson (1974) expounds on Jones's

[94] These hymns remain popular in Nigerian churches, despite incongruities in tonal patterns and structures. It is recorded that the melodies of these hymns that accompanied the translated indigenous texts, made the converts more devoted to God (cf. Ọmọ́jọ́là, 1995).

criticism of western melodic and tonal patterns, which never fitted the rhythmical metre of indigenous languages, quoting Jones as follows:

> We sing hymns with metre all wrong and actually come to accept them as normal things […] Therefore, if we use any European tunes we have to throw the speech-tones to the winds. We have to force the African to distort his own language so cruelly that it is no wonder that on occasions he simply cannot do it. (Jones qtd. in Axelsson, 1974:92,93)

Eùbá (1992) mentions other cultural and stylistic inconsistencies that arose when European church music was sung in the Yorùbá churches in Nigeria. He lists three ways in which the indigenization of Yorùbá church music could be promoted if Christianity were to take root in the Yorùbá culture. First, 'to give church music Yorùbá idiom'; second, to 'make the texts of church songs more directly pertinent to the fears, hopes, aspirations and philosophy of the Yorùbá'; and third, to 'retain in church worship the customary association of dance with music' (Eúbà, 1992:48).

To mitigate the problems of forging local circumstances and languages with an existing hymnody, two different musical strategies were followed by African churches: the adaptation of secular folk tunes to Christian texts and the composing of original Christian hymns by Africans. Indigenous African tunes that were adapted in this way had no connection with African religious worship; they were secular tunes based on African cultural values. Previously, in the early nineteenth century, such traditional music (basically derived from traditional African folk tunes used in the context of social gatherings) was only allowed to be used for crusades and evangelizations by the missionaries.[95] The main concern of the missionaries in this strategy was that the music should sufficiently dissociate from African religions. In his book, *African Hymnody in Christian Worship'* (1976), A.M. Jones collates various reports and responses all around Africa south of the Sahara. He notes a critical comment by one Revd. S.R. Collins in Angola 1934:

[95] Christian crusades were mostly open-air gatherings organized by churches in public places with the aim of evangelizing and winning souls. In such gatherings that brought together people from all walks of life and religions, popular Christian music was sung. But since Christianity was still new, secular tunes to which the indigenous people could relate were adapted to Christian texts. The missionaries adopted this strategy to win Africans over to Christianity even though such songs were not allowed for worship in the churches.

> […] We have to consider that a scramble to introduce a lot of African folksong settings into Christian hymnody would be to expose such hymns to an unvictorious war with the powers of association. I am not thinking of only bad associations, but also of natural association. In general, melodies are made to carry certain specific kinds of ideas, and a tune that was evolved for the conveyance of certain ideas would seem to be unsuitable for what belonged to a different universe of thought and sound. All sounds have relation to ideas. Certain ideas naturally relate themselves to certain sounds, and we ought to be careful not to try join together what cannot be joined naturally.
>
> In my opinion few melodies of secular songs can be made to carry naturally and effectively a Christian theme. It is not significant that in a country so rich in folk-song as England such a small number of folk-songs have been utilized for hymnody. When the Christian theme appeared, it called for its own vehicle of melody and harmony, a vehicle that belonged to the same universe of thought and sound […] With a good deal of pleasure to my own boys and girls I have adapted several English rounds and simple songs to their language. (Collins qtd. in Jones, 1976:8,9)

Collins stressed that African songs, utilitarian in nature and associated with certain settings and contexts (including work, circumstance or war songs), were not all compatible with church uses. Agreeing that some of the secular native tunes/folk songs could be adapted to Christian themes, he nevertheless challenged the missionaries' practice of adapting native melodies associated with certain contexts for hymn tunes. Rather than legitimizing the use of unaltered traditional folk tunes, he supported the cautious practice of adaptation, respecting the fact that Christianity was connected to a certain way of life with its own ethics and ideology.

Jones expressed doubt about Collins's views in the 1934 article, because four years earlier, Collins had also advocated for the retention of European (liturgical) tunes in African churches, insisting that 'the vernacular accents *must* be correctly mirrored in the music' (Jones, 1976:23).[96] Adapting Western hymns to African languages and expecting melodies to fit indigenous words, according to Jones, would result in 'murdering the original' in the process (ibid.). Furthermore, it meant that there would be no consideration of the tonetic structure (that is, the fall and rise of the speech tone) in indigenous languages and the accentuation of the words resulting from its setting to music. A.N. Tucker, an experienced and notable South African and Southern Sudan linguist, also countered Collins's proposition thus: 'The African cannot gabble a lot of words into the space of a few in order to conform to a foreign rhythm;

[96] In Collins's article (1934:39), he notes that metrical forms in hymnody should be adhered to and that there should be quantitative regularity in the verses of the African hymns adapted from European tunes. That is, both the syllables and metric structure (rhyme) in every line of the hymn should correspond (cited in Jones, 1976:12).

nor can he prolong one word over a series of beats, unless those words have particular emphasis' (qtd. in Jones, 1976:25).

Like Collins, some Christian converts preferred the continued use of European hymn tunes. There was also opposition among African Christians who were used to singing Western hymns and who did not favour adapted indigenous songs (or even translations of texts into indigenous languages) except for the use of new converts. One reason for this could be that the teachings received by the early converts conflicted with the idea of indigenous adaptation; to them, singing indigenous songs could mean sustaining double-standards, a false life, undermining their faith. In this way singing European hymns could deepen their devotion to their new God because it sonically signified a complete break with their 'pagan' past. In the words of Axelsson: 'Africans had been taught to despise their own musical heritage, and because of the long and deep infiltration of their culture by the mission societies, the young churches in Africa became proud of the "Western guise" and cherished it' (Axelsson, 1974:93).

The alternative point of view was posited by A.M. Jones, when he wrote that the problem is not about 'the test of thoughts but of sound'. For him, translations of European hymns to indigenous texts could help build Christian convictions among the natives in churches because communication in a native language to native speakers would fulfill the function better than could a foreign language. To Jones, the interference and distortions in indigenous texts come from super-imposing European tunes on such texts: 'as long as people persist in forcing African words into a tune that was made for a language of different quantity and rhythm, there will be the danger of cutting off a part of the essential dog instead of lopping off the more or less ornamental tail, so that in the translation of a good original the thought will be often interfered with' (Jones, 1976:27). In other words, to avoid distortions between verbal and musical articulations, the characteristic elements of a language and its musical ecosystem, were key. Jones asserts: 'The real business of a tune is to sing into the heart the thought content of the text… [to a point where no] verbal punctuation will interfere with the tune's ability to do its work' (ibid.).

Earlier attempts to Africanize church music by translation could not erase European traces in such music. Eúbà (1992) describes these attempts as intellectual exercises meant to improve the linguistic principles of intonation, that is, the intonation of the African languages. He notes that in Nigeria, just as in other parts of Africa, the main concern of the pioneers of church music 'was to make church songs intelligible, by discouraging the singing of tunes

which make nonsense of Yorùbá words' (Eúbà, 1992:51-54). Despite these developments, African music was still regarded as not sufficiently artistic and spiritual for Christian worship. European hymns therefore continued to exercise a strong influence in many churches.

A significant commonality, which was to 'bridge the gulf of difference' between Western and African forms of expression, was the modal nature of traditional African music that displayed similarities with the plainchant used in the orthodox Roman Catholic churches (Axelsson, 1974:94). An early example of how this understanding informed composition was the 1949 African Mass of Joseph Kiwele from Central Africa. (ibid.). Western diatonic scale structures were also adopted when African Christian intellectuals began to compose original liturgical music that fused African and Western musical traits and promoted four-part choral music in Africa.[97] Eùbá asserts that 'The popularity of this idiom and its accessibility to average Africans make it an important standard-bearer for the cause of neo-African art music in general' (Eúbà, 2014:77,78). In Nigeria, and particularly in the Yorùbá church, African musicians started composing original Yorùbá hymn tunes around the 1940s and 1950s; these developments followed in Western and Central Africa. In other parts of Africa, at least in Southern Africa, musicians discussed these approaches extensively at conferences or workshops with no corresponding action or practicable results until the late 1960s. Axelsson notes that, initially, although they were aware of indigenous attempts in other parts of Africa, these musicians had no resources or special interest to create new compositions. The activities of the churches also remained uncoordinated, even though discussions about indigenization took place. Although individual denominations may have made efforts to generate original sacred compositions, this was not a wide-spread phenomenon.[98] The results of these developments only manifested in Southern Africa around the 1960s as original sacred compositions began to be performed (Axelsson, 1974:93,95).[99]

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[97] In Nigeria, for example, the pioneer composers supplemented or combined instrumental resources from their own cultures – percussion, guitars, horns, gourd rattles – with the organ or harmonium. Also, in writing indigenous melodies, as much as the composers conformed to the tonetics, they still had to compromise when composing European cadences.

[98] Tucker notes: 'In most parts of South Africa I found that the Christian natives had mastered our [European] scale and our time to such an extent that a class of Zulu children will more than hold their own correctness of singing with a class of European children of the same age. There are now [m]any number of vernacular hymns, composed by the natives themselves, with verses and tunes on the European pattern, and with no respect to sentence or word intonation – even though all the South African native languages are highly tonic. When I spoke to a band of native teachers in Johannesburg on this topic, I found that they made a strong differentiation between songs of this sort and their old "folk-songs" basis, never having associated native music with Christian observances' (Tucker, 1933 qtd. in Jones, 1976:25).

[99] The musical developments and approaches discussed extensively at conferences with detailed articles and materials earlier in the century, only began to manifest in the 1960s. According to Axelsson (1974:93), 'Of [the] recommendations, the adaptation method and the construction of 'African chants' are the ones that have been

In Nigeria, musicians had long been focusing on making church music relevant to their cultures, and so they began to write melodies to suit the intonations of their languages. As noted earlier, the modal nature of traditional African music is compatible with Gregorian chant.[100] The chant became part of the liturgical worship for the Anglican and Roman Catholic churches, while some other denominations employed the free rhythm feature of the chant in other ways. As an exercise in indigenization, this was not a complete success. The resultant melodies still sounded European and did not completely adhere to the speech tones of the relevant language. The tonetic peculiarities based on the rise and fall of speech tones were most often lost.[101] Diatonic tonality clearly had a strong hold on these composers. Eùbá, writing about this trend in southwestern Nigeria'sYorùbá churches, describes this as follows:

> Indeed, many of these recent hymns sound like European hymns translated into Yorùbá. It appears that the composers have been so heavily influenced by European church music that when setting Yorùbá words, they think European rather than Yorùbá and do not 'feel' melody as something arising out of speech intonation. (Eúbà, 1992:51)

In spite of the striking European influence in the melodies of these newly-composed liturgical compositions, they were nevertheless accepted by native-speakers of Christian communities, to the extent that even non-Christians outside of church contexts joined in singing these hymns by the late 1970s. The most likely explanation for this is that these compositions bore strong African features like call and response form, the use of percussive instruments and polyrhythm, which in turn invited dance.

Praise poetry in free rhythm was also adopted and used in church music. Since pre-colonial times, praise poetry had been characteristic of Yorùbá traditional culture where it was used to eulogize the attributes of various divinities, although no collective praise chants were

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mostly followed'. The African chant was based on the Gregorian chant model but sometimes employed stern principles of two or four-part harmony.

[100] The ancient ecclesiastical modal music had been in use in Christian liturgy since antiquity (about 2000 years), and over time it became a universal Christian musical expression. The reason it was easily acceptable to the Africans is because of the similarity in tonality and in singing style. Microtone, being a significant feature of indigenous music and the plainchant is quite different from the Western tonal system. More so, the flexible nature of the human voice made it possible for Africans to reproduce the Gregorian chant in liturgical services. (cf. Axelsson, 1974; Jones, 1976).

[101] An example is a rising melody for a word with a falling tone or a falling melody for a rising tone; this makes for immediate changes in the meaning of such a word. In most African languages, a word can carry several meanings depending on its tonal inflection.

used for a supreme being.[102] The adoption of Yorùbá praise poetry in African churches – for the Christian God – contributed to the body of Yorùbá literature in worship. In this context, praise poetry would usually be spoken in free rhythm by a female voice in descant with instrumental accompaniment provided by the organ, often playing a hymn tune in the background.

The use of the diatonic chord system made parallel harmony (parallel movement in the outer and inner voices) a stylistic feature of much newly-composed indigenous church music, with unison singing fulfilling the function of ensuring correct linguistic intonation of the African languages they set to music. Polyphony, on the other hand, would often result in intonation distortions, something understood by a few composers earlier in the century, who completely avoided vocal polyphony (Eúbà, 1992:55). Thus, in an attempt to acknowledge the requirements of language, the tonal directions of the harmony or semitonal movements within cadences were left out. This demanded some level of expertise from the composer, but to a large extent satisfied the tonal requirements of the indigenous languages set in this way. To solve intonational issues in harmonic writing, composers like the Nigerian T.K.E. Phillips of Nigeria (who had studied music in Europe) introduced parallel harmonic singing to polyphonic movements later in the twentieth century.[103] Eùbá writes as follows about this development:

> Composers in the new idiom of the non-orthodox churches are not aware of the kind of problem Phillips tried to solve. Without Western training, they are neither sensitive to the theoretical knowledge of the principles of melodic writing and harmonization in the European style… The kind of parallel harmony employed by Phillips is a direct result of the need to conform to Yorùbá linguistic intonation. (Eúbà, 1992:65)

In his 1953 book, *Yorùbá Music: Fusion of Speech and Music*, regarded by Ọmọ́jọ́là as 'a treatise on the compositional style of early Nigerian church music', T.K.E. Phillips writes that Yorùbá music, like every other musical tradition, was undergoing an evolutionary process.[104]

[102] The praise poetry (oríki) in its traditional forms is chanted by the solo in free rhythm while the talking drum accentuates in-between (not continuously) and the chants are interspersed with sections of solo and chorus (call and response) in strict rhythm, accompanied with drum and dance.
[103] See T.K.E. Phillips's setting of Psalm 121, 'Èmí O Gbé Ojú Mi Sókè Wonnì', to this day a common tune in Yorùbá churches in Nigeria.
[104] According to Sadoh, the publication of Phillips's book positions him as the first indigenous musician to document and publish a book on the study of African music. As a musicological treatise on African music, he notes that the book is based on his several years of field work and the collection of Yorùbá folk and traditional songs, as well as the analyses of his own compositions (Sadoh, 2009:163).

Phillips saw Yorùbá music as entirely based on pentatonic scales (modal in nature and similar to European medieval music) and regarded the variety of melodic pitches used in Yorùbá music as a musical tradition indicative of the developmental stage of the music. Phillips clearly saw Yorùbá music as similar to European medieval music (Ọmọ́jọ́là, 1995:30,31; Sadoh, 2009:163-166). As Ọmọ́jọ́là notes, this is not unproblematic. First, 'European' modal music derived from the ecclesiastical church modes which Phillips noted as having similar stylistic features to Yorùbá music, was hardly a unified and undifferentiated body of sound. The church modes originated in the eastern and southern countries around the Mediterranean region, and had been used in the Roman liturgy during antiquity and medieval times. It underwent various developments, as Christianity continued to spread, and was only in retrospect and belatedly accepted as a universal musical expression in Christian Liturgy (cf. Axelsson, 1974).

Second, as Ọmọ́jọ́là notes, Phillips's observation about the similarity of Yorùbá music and 'European medieval music' of about the tenth to fifteenth centuries, is controversial. It is true that Yorùbá music is modal due to its pentatonic nature, but it does not feature the accidental or 'cadential semitones', such as the perfect fourth and major seventh.[105] However, Ọmọ́jọ́là asserts that Phillips's book and compositions, based on the stylistic elements discussed above (a synthesis of Yorùbá musical features like unison singing, parallel harmony and absence of cadential semitones, with European-conceived diatonic chords) served as a stylistic paradigm that 'provided the basis for the development of Nigerian contemporary art and church music' (ibid.:31).[106]

As noted earlier, most African church music composers who did not receive Western musical training approached harmony in their compositions on the basis of aural experience. Consequently many of these composers would not consider harmonic rules or formal musical

[105] Jones, writing in 1974, notes that the use of accidentals was considered unsuitable in African music. Plainchant written to indigenous text became distorted mostly on accentual grounds because the ends of the lines were frequently dactyls or iambs, thus placing a strong accent on the final syllable. Also, of the twelve ecclesiastical church modes, only two have a modal basis that suits the African language. Christopher Birkett, a missionary to the Southern-Eastern part of the Cape Province, South Africa, was a foremost missionary to express his dissatisfaction about the penult accent prevalence in indigenous Southern African singing of the European hymns. He explains that the trochaic nature of Southern Africa music is congenial to the unaccented syllabic ending in their singing, while the iambic nature of European music has an accented ending. In 1871, Jones published a hymnbook 'Penult Psalm tune' to tackle this problem (Jones, 1976:17).

[106] Sadoh draws an important correlation between Phillips's contribution and ideology with that of Martin Luther: 'Phillips's indigenous creative procedures in his Yorùbá liturgical music, are similar to that of Martin Luther's *deutsche Messe* – German Mass, first published in 1526, and his German chorales, in which the recitation tones were adapted to the inflections of the German language. The two composers wanted their congregations to sing in the local dialect; hence, they wrote the music for congregations where the vernacular language was used for worship. In Germany, it was in smaller town churches, while in Nigeria, it was used in small Yorùbá parish churches' (Sadoh, 2009:167,168).

principles as long as their music sounded good and 'pious' to them. This remains the case. Some African art or church music composers, regardless of having had Western training, worry less about tonal conflict between melody and language than they do about what they value as the music's aesthetic appeal. This is also evident in the music of Oyèdúṅ, as it is in the compositions of formally trained composers, even teachers of tonal harmony in certain higher institutions of learning. The pluralistic or bi-cultural nature of the African musical 'condition' after colonization – its development, complex trajectories and subsequent influences – poses challenges to contemporary Africans. For Abíolá Irele, the confluence of Western hymn styles with neo-African works of Nigerian composers, 'appear for the moment as indications of the possibility for a new art music in an original African idiom envisaged but not fully realized' (Irele, 1993:69).

Given the affinities between European ecclesiastical modes and certain kinds of traditional African music, pentatonic-based Yorùbá music was incorporated in Western (tonal) harmonic systems in nineteenth century Nigerian music. Harmonically, new liturgical music compositions within African churches were usually built on the primary chords of the European tonal system (i.e. tonic, subdominant, dominant together with their functional substitutes, and frequent use of cadences). As Vidal notes:

> […E]lementary chord progression [I-IV-V-I] is the back-bone of European church hymns and choruses, a heritage kept till today even in contemporary Nigerian churches. The more advanced European harmonic vocabulary of dominant, diminished and augmented seventh and ninth chords as well as the various contrapuntal techniques were never grasped and did not feature in the harmonic usage of most Nigerians practicing Western and Western derived music. (Vidal, 2012:93)

The influence of hymn-based tonality on African composition can be felt beyond sacred music and extends to secular music and urban popular music (highlife, afrobeat, hiplife, etc.). The closed tonal form playing out within the ambit of a tonic to dominant polarity has become characteristic of a variety of African musical forms and genres. In the realm of art music, seventeenth- eighteenth and early nineteenth century tonality has had the biggest influence on shaping the tonal thinking of most African composers, whether church-educated or academically-taught. African composers experiment with the musical forms and styles of canonical works by composers like George Frideric Handel, Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig von Beethoven, Felix Mendelssohn, Johannes Brahms and the

operettas of Arthur Sullivan. Perhaps because of the strong influence of Western hymnody on their tonal sensibility, atonal music is usually not of interest to many Africans, and only very few African composers have experimented with atonal techniques. Agawu would seem to corroborate this when he writes: '…black African composers have generally preferred the relative security of closed tonal forms to the uncertainties and insecurities of post-tonal expression' (Agawu, 2016b:338).

African hymns and other liturgical compositions were written using both staff notation and tonic solfege, or else only in the latter, thereby facilitating the dissemination of new music.[107] The early missionaries had taught African church musicians the Western notation system, and also how to play keyboard instruments. These skills played an important role in the development of church music, and by extension, also in the secular hybridized musical forms of the second half of the twentieth century. Those who were literate in staff notation began to engage with Western art music beyond the hymns, sacred cantatas, and anthems that were used in the church. The music performed in the mission schools and in concert and dance halls was also notated using this system. Jones notes that the knowledge and use of the tonic sol-fege became wide-spread because of its 'unparalleled simplicity' (Jones, 1976:19). Both tonic sol-fa and staff notation are in common use in African churches, depending on the preferences and skill of individual denominations. For example, in Nigeria, tonic sol-fa is common in the eastern part of the country, especially among Roman Catholic churches, and staff notation is common in western Nigeria and is used widely in Protestant churches. A number of Pentecostal churches teach music by rote, while others make use of both staff and solfege systems. In cities where choral music is prevalent both notational systems are used. In fact, some tertiary institutions require students to learn both systems. Musicians often make a case for the use of solfege systems because of its supposed suitability for vocal music, claiming that staff notation is developed for instrumental music. Many church anthems, oratorios, cantatas and choral works of the tonal era have been transcribed to sol-fa. Njoku posits:

[107] It is likely that earlier in the approach of Africanizing church music, when direct transliteration of indigenous texts were superimposed on Western text, hymns were not notated. However, tonic solfege notation and staff notation was introduced to solidify the new music compositions. According to Jones, Christopher Birkett, a missionary to the south-east of the Cape Province, South Africa, was the foremost missionary who pioneered the introduction of the tonic sol-fa notation. In 1871, he published a hymnbook entitled 'Penult Psalm tune'. By 1919 a Xhosa hymn book written in tonic solfege was edited by FR S.J. Wallis, SSJE and Canon Wyche. Nevertheless, some difficulty of setting European tunes to Xhosa words appeared even though traditional melodies gave listeners much pleasure (Jones, 1976:18,19). Generally, enlightened African church leaders who were musical began to write original compositions using tonic sol fa notation and staff notation was adopted much later.

> Tonic sol-fa corresponds profoundly to African musical thought and practice. Africans think in words and have difficulty drawing a line between text and tune, which conceptually merge in their minds. The closest vocal or verbal representation of a musical thought is singing, sometimes with syllables…Even instrumental music, ask the African drummer what he or she is playing, and the most likely answer will be an onomatopoeic vocalization or verbalization of the sounds. (Njoku, 1998:235)

Although Njoku's essentialism and claims based on this essentialism are problematic, the general point I should like to draw from this is that the prevalence of solfege and staff notational systems favored the writing of four-part choral music. For Eùbá the popularity of this idiom and its accessibility to average Africans makes it an important standard-bearer for the cause of neo-African art music in general (Eúbà, 2014:77,78). Biodun Jeyifo (1984) described the state of development in the mission schools thus: '…the mission school halls were active venues for nascent neo-African and intercultural artistic expressions' (qtd. in Eùbá, 2014:77). In addition, Eùbá notes that: 'Today, the Christian impact is easily discernable in the neo-African choral music of African composers, which, in spite of an assertive African idiom, sounds "churchy"' (ibid.:76).

3.5 Musical pioneers in Nigeria[108]

Indigenous church music composition in Nigeria can be traced back to 1902. Revd. J.J. Ransome-Kútì of St. Peter's church in Abẹ́òkúta was an importanant influence in Yorùbá traditional music (he was a drummer boy who after his conversion became a priest and church musician/organist). Ransome-Kútì was the first Nigerian to adapt indigenous Yorùbá tunes to newly composed texts, also introducing original native airs in his Yorùbá hymn book. By 1925 he had published compilations of hymns that recognized the tonal nature of the Yorùbá language. He wrote both sacred and secular melodies that were used for sacred and semi-religious occasions, and influence many subsequent church musicians (cf. Eúbà, 1992:49; Jones, 1976:19; Ọmọ́jọlà, 1995:20; Vidal, 2012:94).[109] Rev. Dr. A.T. Olá Olúdé was another

[108] The purview of this section will be restricted to south-western Nigeria, which was the centre of Nigerian Christianity before the 1940s. Most of my examples or allusions to Nigerian church music have also been focused on Yorùbáland, precisely because it contributes to situating Oyèdúñ's music.

[109] Rev. J.J. Ransome-Kútì was the grandfather of the Nigerian popular music artist, Felá Aníkúlápò-Kútì, the originator of Afro beat (a music genre he developed in the 1970s).

important contributor to the development of Yorùbá church music, compiling *Yorùbá hymns, carols and wedding music.* A.K. Ajísafé pioneered the use of native airs in his church in 1917 and introduced the use of drums; he is referred to as an outstanding hymnologist (Ọmójọlà, 1995:19). Emmanuel Ṣówándé of St. Jude's Anglican Church in Lagos (the father of eminent composer Felá Ṣówándé) also introduced indigenous music to newly composed religious texts (ibid. 20). Lawyer and musician, Chief J.O. Ajíbólá, was an active compiler and publisher of books on Yorùbá church music, as well as a composer. Other church elites who were neither musicians nor priests were also involved in this experimental process and in the compilation of indigenous church music (Eúbà, 1992:49). Another prominent pioneer was Dr. T.K.E. Phillips, organist and master of music at the Cathedral Church of Christ, Lagos. Phillips happened to be the first Nigerian to receive music training in Europe and the first to publish a book on Yorùbá music in 1953. He developed compositional theories, techniques and creative principles inherent in African roots, combining them with modern techniques to create what he thought of as intercultural music. His research and compositions chronicle the emergence of Nigerian church music, and elucidates its development from the nineteenth to mid-twentieth century (Sadoh, 2009:167).

The cultural revivals and national movements that started in south-western Nigeria (Yorùbáland) in the late nineteenth century, spread across other ethnic groups in the early and mid-twentieth century. Many compositions were written by priests, music lovers and cultural elites who did not necessarily have musical training. According to Eùbá the most popular Yorùbá church music tunes, which are still in use today, were written and composed by people who were inspired through spiritual revelation and whose creativity was not necessarily linked to their musical expertise (Eùbá, 1992:56). Eùbá further explains that earlier Nigerian composers learnt by practicing the art of musical organization,[110] and he credits them with sustained consistency in the quality of their text settings. Writing in 1992, Eùbá commends the noticeable strides which the contemporary church musicians have made in building on the efforts of a generation of pioneers:

> First, not only do they express the feelings of average people (their hopes, aspirations, anxieties and fears) but they also mirror a philosophy of life that is very similar to the customary philosophy of the Yorùbá

[110] Musical organization extends to the form and structure of church music. Typical of the songs of the early composer is the strophic form and poetic metre common in European church music they are unlike most of the new church songs that are free rhythmically and non-strophic.

> people. Second, the literary quality of the texts reaches towards lofty heights of traditional poetry and their style is often directly based on traditional forms. Third, the imagery of the texts is derived from the day-to-day experiences of modern Yorùbá. (Eúbà, 1992:56)

These observations are particularly relevant to the repertoire that constitutes the interest of this thesis, namely the the selected pieces from Oyèdúṅ's cantatas. Oyèdúṅ received most of his musical training through the church, although his cantatas are secular reference topical themes in the social, economic and political realms. In this sense, Oyèdúṅ is very much a typical Nigerian art music composer, working in a style that emerged through the Christian missions, and continuing a tradition of composers in churches, higher institutions of learning or in the society at large, who subscribe to the Christian faith. In Nigeria, where two dominant religions exist – Christianity and Islam – it is significant that art music is in this way linked to Christianity. Eùbá writes:

> The church will continue to play a strong role in the development of neo-African art music, at least in sub-Saharan Africa, judging from the recent growth of the church in that part of Africa, and its potential influence in contemporary times […]. The concepts of composer and composition may be things that were imported into sub-Saharan Africa through the church, which continues to sustain the development and Africanization of these concepts. (Eúbà, 2014:18)

Although Eùbá is here writing about sub-Saharan Africa, the same observation would hold for Nigeria. Churches, not just orthodox but also evangelical and pentecostal churches, have continued to promote a form of art music through concerts, training of staff and members at all levels in regular rehearsals, workshops, competitions, by enrolling people for professional examinations and for formal music studies within or outside of Nigeria. In addition, philanthropists/ leaders and pastors of these churches support music departments at both governmental and private tertiary institutions by equipping these institutions with facilities. In Nigeria, where the establishment of private religious institutions are on the increase, it is increasingly common that some of these faith-based institutions have well-equipped music departments, and insist that music as a subject be offered either as electives or as a compulsory general course. Mountain of Fire Ministries (MFM), the Apostolic Faith Church, Deeper Christian Life Ministries (DCLM) and the Baptist Church have fully involved its members – children, youth and adults – in musical training, providing them with facilities and resources.

MFM for instance, established a music conservatory with its choir and orchestral membership open to the public, and they host free concerts, radio and television programmes, promoting art (church) music. In Eùbá's words: the church, 'with its strong multiplier effect' has continually facilitated the development and acceptance of African art music in Nigeria (cf. Eúbà, 2014:18).

Chapter 4

A close reading of the musical and social meaning in the scores and filmed performances of selected cantata works of Oyèdúṅ

4. General introduction

Dayọ Oyèdúṅ has written six secular cantatas in the form of song collections for choirs. The typical form of Oyèdúṅ's cantatas comprises an overture, followed by a series of choral pieces in various musical forms. His cantatas can be sung as whole works, or individual choral pieces from the cantatas can be performed as lone standing numbers. For Oyèdúṅ, each separate number in the cantata has a particular theme, usually given in narrative form, which often concerns social issues, educational themes, cultural concerns, moralistic messages or folklore. This study explores four choral works selected from his first two cantatas, the *Hospital Cantata* and the *University Cantata*.

My choice of works for analysis was made on the basis of availability of scores and available filmed performances of the works. The latter was important because they indicate the manner in which Oyèdúṅ's music is adapted by choirs and choral conductors, and responded to by audiences, in ways that demonstrate how the music serves particular educational, cultural, social and political messages. This chapter will therefore proceed by performing a traditional formal descriptive reading of the selected works, with each description followed by a reading of a performance of the work that is available on video. The performances of two of the works, 'Ọm'ọníṛẹsì' and 'Tòkunbọ̀', are available on YouTube and can be freely accessed. The video recordings of 'American visa' and 'Nepa' have been obtained from Albert Oikelome.[111]

4.1 Ọm'ọníṛẹsì (Rice Seller), from the *Hospital Cantata*

4.1.1 'Ọm'ọníṛẹsì' in context

[111] Albert Oikelome is an associate professor of music at the University of Lagos, Nigeria. He is the lecturer in charge of 'choral practice', whose performances are called 'Africa Sings'. Students from the Creative Arts Department, consisting of students from Music, Visual Arts and Theatre Arts, stage a yearly concert of choral works (African and Western art music). These performances serve as the students' examination for the course and as a form of entertainment for the audience.

'Ọm'ọníṣèsì' is one of the six choral pieces in Dayọ̀ Oyèdúṅ's *Hospital Cantata*. It happens to be the only folk song arrangement in this collection and in Oyèdúṅ's entire cantata oeuvre written in Yorùbá.[112] The composition 'Ọm'ọníṣèsì' is Oyèdúṅ's very first choral composition/arrangement, written in 1999, a time he refers to as a transitory stage in his music writing. With reference to this piece, he remarks: 'I noticed that the purpose of a piece of work/music should not only be for entertainment, but that it should be studied analytically and structurally' (Oyèdúṅ, 2017).

The folksong on which Oyèdúṅ's 'Ọm'ọníṣèsì' is based,[113] became popular in the Nigerian media scene in the late 1960s, shortly after Nigerian independence. The event that popularized this folk tune was the television series, *The Village Headmaster*, created by Olúṣégun Olúṣolá and broadcast by the National Broadcasting Corporation (NBC). This series became Nigeria's longest running television soap opera series, continuing for twenty-three years. *The Village Headmaster* was also the first drama series televised on Nigerian broadcasting stations (Àjàyí & Njoku, 2009).[114] Although the play started out as a radio drama programme for six years under the Western Nigerian Broadcasting Corporation (WNBC), Ibadan in 1958 (before Nigerian independence), it made its debut as a television programme under the NBC and was shown on the network of the Nigerian Television Authority (NTA) from 1968 to 1988/1991. *The Village Headmaster* was indeed a classic drama series. Osagie reports that 'it [...] became one of Africa's first television sets that delved into inter-ethnic harmony, problem solving and intervention in public affairs, health education and family enjoyment' (Osagie, 2013).[115]

'Ọm'ọníṣèsì' was used as *The Village Headmaster*'s theme song, and was played and popularized throughout the years that the series continued. The melody is therefore well known

[112] The *Queen's Cantata*, which is not studied in this thesis, contains English folk song arrangements.
[113] In this dissertation, the name of the folksong will also be given as 'Ọm'ọníṣèsì', although there are different ways in which the song has been denoted. The arranger of the piece for *The Villiage Headmaster*, Kéhìndé Òkúsànyà, calls it 'theme music'. I will explicate the varied elements of the folk tune later in this chapter.
[114] Taken from an interview with the drama producer, Ṣégun Olúṣolá, who is said to be the first television producer in Africa. He mentioned in his interview with *Vanguard News* that the sole aim of the Premier of Nigerian Western Region at the time (the late Chief Ọbáfémi Awólówò, a Nationalist and leader in the struggle for Nigerian independence) was to use television as part of his 'free education programme'.
[115] Many internecine conflicts and inter-ethnic wars took place in Nigeria at this time, particularly the civil war between the secessionist state of Biafra and the Nigerian government (Biafran war 1967-1970). Indeed, Osaghae and Sùbérù (2005:4) describe Nigeria as 'one of the most deeply divided states in Africa with major political issues that are contested along ethnic, religious and regional divisions. They note: ' From its inception as a colonial state, Nigeria has faced perennial crisis of territorial or state legitimacy, which has often challenged its efforts at national cohesion, democratization, stability and economic transformation'.

by the broad public who watched or was familiar with this series. For its appearance in *The Village Headmaster*, the theme music was arranged by a Nigerian musician of Western training, Kéhìndé Òkúsànyà. The *African Voice* newspaper (2017) described the music as incidental music played on the piano, a gong and several talking drums and later on the saxophone.[116] Benson Idonije notes Òkúsànyà's composition and performance of the signature tune as an important contribution to secular music in Nigeria. He states:

> … the song was created using traditional instruments such as dùndún, ṣèkèrè and agogo, the melody was based on a folk tale for children – where other composers would revel in intricate instrumental configuration and outlandish melodies – to register some impression (Idonije, 2012:1).

Later in the chapter, I discuss the various incarnations of the melodic arrangement in Òkúsànyà's arrangement for the television series. The origins of *The Village Headmaster* arrangement are, however, contested. A YouTube channel has claimed a popular musician of highlife, juju and Afro beat genre in Nigeria, Orlando Julius, as the originator of the arrangement of 'Ọm'ọníṣèsì' for *The Village Headmaster*, following a 2013 performance of the song (cf. '*Orlando Julius wrote Village Headmaster theme music*', 2013).[117] John Collins, in his book *West African Pop Roots*, makes an important note about foundational popular musicians in Nigeria, talking about the emergence of various music genres and the characteristic elements of the music. He notes that:

[116] Kéhìndé Òkúsànyà is a pianist, composer, music producer and director. He studied piano, organ, composition and conducting at the Guildhall School of Music, London, and obtained the Associate of the Guildhall School of Music and Drama (AGSM) while in Nigeria he worked as the Controller of Music in the Federal Radio Corporation of Nigeria (FRCN) from 1965 till his retirement from the Nigerian Broadcasting Corporation (NBC) in 1990 (Idonije, 2012:1,3). The British colonial government established FRCN in 1933. The NBC became the only institution, other than the church and mission schools, that employed trained musicians from the 1950s. Fẹlá Ṣówándé established the Music Department and became the first Head of Music at NBC (cf. Sadoh, 2014:47). Only from the 1960s onwards, did institutions of higher learning start training musicians and doing research in music. Therefore, a number of the first and second generation art musicians in Nigeria worked at these broadcasting organizations (cf. Sadoh, 2011:12). Idonije (2012) laments the erasure of the Music Department in the administrative structure of the NBC since the 1970s.

[117] Orlando Julius, one of the foremost Nigerian popular musicians in the mid-1960s,was credited as the first musician to fuse R&B into traditional highlife music, creating a unique influential afrobeat sound (Last.fm, n.d.). His 2013 performance of 'Ọm'ọníṣèsì' demonstrates the afrobeat /syncretic version of this folksong. The performance of the folksong on YouTube, based on Afrobeat, differs markedly from the popular tune.

> Juju music quickly absorbs new melodic ideas because musicians use snatches of tunes from anywhere and anyone, incorporating them into a network of criss-crossing melodies. The usual criteria for copyright law break down with juju music. (Collins, 1992:92)

In other words, popular musicians use melodies or phrases from many different musics or genres to enrich their own music. It is therefore possible that Orlando Julius had used the tune in much the same way any popular musician would have done, as a folk tune that formed the basis for his own arrangement which he, or the person posting the footage on YouTube, then called 'The Village Headmaster theme'.

In my correspondence with Kéhìndé Òkúsànyà, the television series composer, he debunks the contested authorship and affirms that he wrote the popular arrangement that was used as signature tune for The Village Headmaster. He writes:

> The theme music has been […] attributed falsely to some creatures who even went further to claim that they composed it. The credit for the composition, performance and recording were given on the TV series to me in name. The Theme Song as used on the TV Series was my original work (my arrangement of a folk song). But the tune and song - Teacher e ye, awa fe lo wa nkan je; Iya oni'resi ti de; Obe 'resi nta sansan; Aduke, Alake, Iya oni'resi ti de – was very popular, it was in fact the only song you heard or was sung in all primary schools in Lagos to signal the mid-day break-time for lunch in 1950s-60s. All Primary Schools in Lagos then were Yorùbá taught. English Language was taught from standard one – five or six. On the bell, lessons were suspended for lunch break, pupils lined up, sang and march[ed] out to the Song 'Teacher e ye... (Please, Teacher, it's time for lunch...)'. There was no other song for this lunch break. (Òkúsànyà, 2018a)

It is important to note that Òkúsànyà's arrangement of this folk tune was an instrumental arrangement. The YouTube version recorded by Orlando features both instrumental accompaniment and vocal lines of the folk tune.

Òkúsànyà affirms that the same theme was used throughout the duration of the television series, which unfolded in two phases: the first was titled 'The Village Headmaster' and the second was called 'The New Village Headmaster', but its signature music remained unchanged. The Village Headmaster ran from 1968 to 1984 and during this run, Òkúsànyà's arrangement of 'Ọm'ọníṣẹ̀sì' was for traditional instruments (as seen in

Figure 4:*1*). In this arrangement he played the theme on Yorùbá ìyá-ìlù dùndún (hour glass shaped lead drum), while five other players played on dùndún drums (three players), and one player each on ṣèkèrè (gourd rattle) and the bell.[118] According to Òkúsànyà, he only wrote music sketches and not a final score, and there was never a definitive score of the music. This could be because the performance of the music on traditional instruments would not require a formal score. According to Òkúsànyà, the rest of the ensemble consisted of traditional players who could not read musical notation. He writes: 'Patterns or rhythms played by each one was dictated and repeated throughout the theme [which he played on the lead drum], I did not give the other drummers the freedom to stray from the rhythmic patterns given them, because of the fear of the introduction of unrelated themes or tunes' (Òkúsànyà, 2018a). Returning to Collins's point about the use of traditional music in popular musics, it is therefore clear that Òkúsànyà recognized the possibility that the musicians would improvise freely on a tune they knew, and he wanted to restrict this to an extent.

'The New Village Headmaster' started showing some months after 1985 and this second phase of the series lasted until 1991. Òkúsànyà maintained the theme music but introduced new musical elements. Piano (played by the arranger), trumpet, bell, dùndún set/ensemble and ṣèkèrè were used, providing a combination of Western and African musical instruments. Òkúsànyà writes: 'There was more flexibility in the theme when the piano and trumpet were introduced. This was in the form of dialogue between the piano and trumpet' (ibid.). Commenting on why he was chosen to create the music for the series, Òkúsànyà writes: 'I believe he [the creator of the series] gave me the assignment largely because of my experimentation in Nigerian and Western music [intercultural music] as well as my attachment and craze for experimental music (experiments with sounds)' (ibid.). The instrumental music for 'Ọmọ'níṣesì' was usually played at the beginning and sometimes at the end of each episode, while fragments of incidental music which made use of figures or patterns from the theme were played within each episode.

According to Òkúsànyà, when he was given the script for the play, he wanted to write a simple tune, but in thinking about it in relation to the principal figure of the village headmaster, he remembered the primary school lunch hour song. His choice of theme song was therefore

[118] The five musical instruments that played alongside the lead drum, were a group named after the Tìamíyù Aládéowó (dùndún and ṣèkèrè group). Kéhìndé Òkúsànyà notes that this group of players was 'not musically literate'.

derived from its association with his own childhood experiences. According to him, the use of the folk tune in the television series, 'saw the re-birth of the song' (Òkúsànyà, 2018a).

Due to multiple relocations, Òkúsànyà misplaced his reel-to-reel recording of the signature tune, and no trace of the recording could be found in the National Television Authority's archive.[119] However, he wrote a sketch of the main musical material, which he sent to the current author (

Figure 4:*1*).

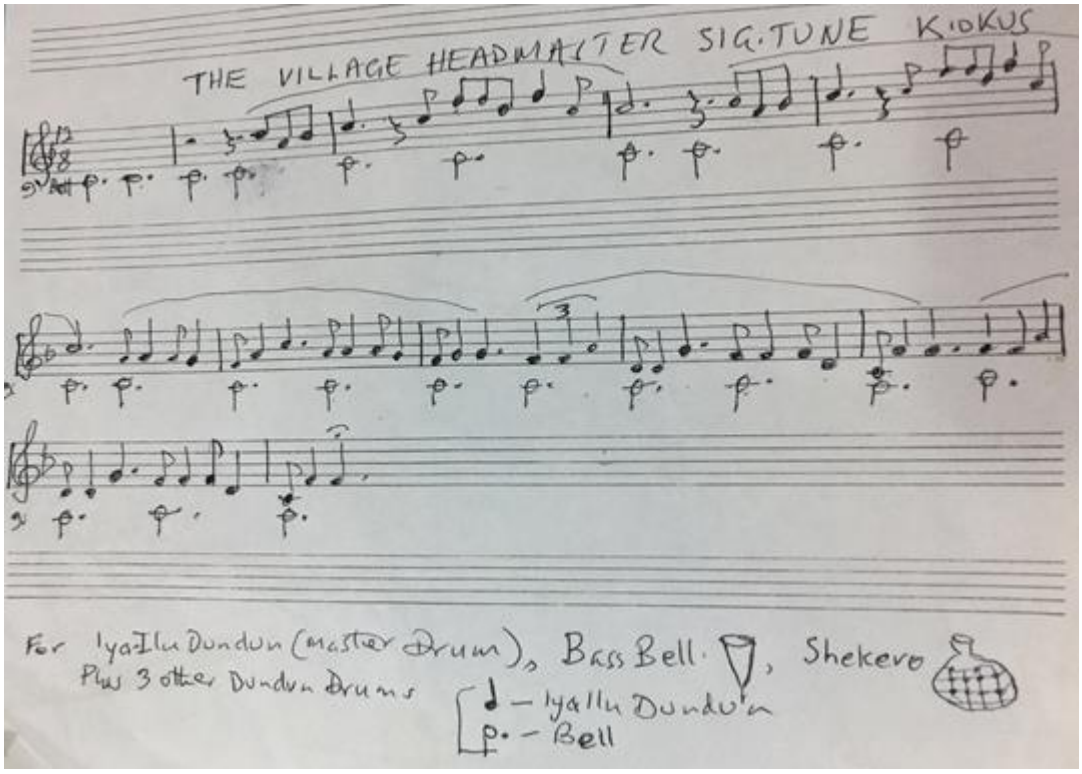

Figure 4:1 'Village Headmaster Signature tune'/Ọm'ọníṣèsì' (Òkúsànyà, 2018b).

[119] In an interview on YouTube, the producer/director of the television series from 1968, Ọba Olúsànyà A. Dòsùnmú (who is now the King of Òwu Kingdom in Abẹ́ókuta, Ògùn State), reveals that the archive of the episodes (over six hundred) shown on television for twenty three years had been destroyed in a fire by reactionary forces in what he calls 'some kind of tribal war' ('Olówu of Òwu reveals what happened to "Village Headmaster" series', 2014). Chief Túndé Olóyèdé, one of the longest serving producers of the drama series between 1972 and 1979, also stated in an interview that the past episodes of the drama series ended up being stolen and are subsequently lost, and urged the Nigerian government to protect film heritage. Another cast member, Chief Ìbídùn Allison, who was the youngest actor at the time who played the character Amebo, recounts how Nigerians across the world asked her for copies of the series: 'Do you know that the British Museum has a copy of the series? I remember going there with my daughter and one Mr. Danzalo introduced her as the daughter of one of the cast of the classical drama. It is sad that there is not one episode in the film archive in the Nigerian Film and Movie Board [...] they too do not have copies of [a single] episode of the drama. It is indeed sad that we do not appreciate what we have and do not have the culture of preserving our relics'; taken and paraphrased from a report by Evelyn Osagie in *The Nation* newspaper, written to celebrate the late creator of the series (Osagie, 2013).

Eight years after the television series ended, in 1999, Oyèdúṅ composed an elaborate choral arrangement of this Yorùbá folksong, reviving it in the minds of older people and introducing the tune to a newer generation who had not heard it at the time when it was popular as the series theme music. Talking about his own experience of the folksong, Oyèdúṅ speaks of it also in relation to the television drama series he was used to watching on Saturday nights. However, his arrangement of the folksong was prompted by his visit to Àbádínà Primary School where his aunt taught in the mid-1990s. Even though the folksong was not used as a lunch hour song at this time, Oyèdúṅ's experience of the children breaking up for lunch between classes at this school evoked his composition. He says:

> …[B]ut you know most schools here [referring to Ìbàdàn environment] have some food vendors, they wear blue apron[s], and will be transferring the rice close, like ten minutes to break, so the aroma of the rice is already entering into the class. So I noticed that almost all the student[s] had their minds off the work. So I thought I could blend the song [original composition inspired from the school scene] with the background music of that T.V. series. (Oyèdúṅ, 2018)

There is some similarity in the way Òkúsànyà and Oyèdúṅ approached the folksong for their respective compositions. Both composers recognized the tune first and foremost as a school song, and saw the headmaster and students as the two protagonists. As mentioned above, in writing a theme song for the drama series, Òkúsànyà discovered the prominence of the Headmaster in his position of power over the students, and this reminded him of his primary school experience. Oyèdúṅ, however, was more drawn to the students' urgency to stop work and have their food, while Òkúsànyà's arrangement of the song foregrounds the actions or agency of authority, i.e. the headmaster/class teacher/school master. The association of the play with a title that portrays a headmaster reminded Òkúsànyà of his elementary school experience where lunch hour song is something of an expression of reverence to a teacher who controls a class of 'loyal students'. At lunchtime the students sing in excitement for the arrival of the food seller, but they must first plead or ask for permission to go for a break. It is possible that the song portrays the binary divide of the ruler and the ruled, or that it can just be read as a song that instils morals or teaches cultural behavioural patterns to young students. For its use by Òkúsànyà in the soap opera, it seemed as though the folk tune was suitable as a traditional song for a play that portrays a rural setting. The folk melody may or may not necessarily have been

in line with the themes of the episodes, but it hinged on the figure of the 'headmaster' portrayed in both the song and the play. Meanwhile, Òkúsànyà's arrangement of the theme song was played as instrumental incidental music using folk melodies and improvisations without a sung text.

Oyèdún's 'Ọm'ọníṣèsì', which literally translates as 'Rice seller', is a folksong arrangement that paints the scene of agitated and furious students canvassing with their teacher whose class period has overrun its scheduled time and is impinging upon the lunch break. It is a piece that can best be interpreted within the Nigerian, or more particularly, the Yorùbá cultural setting. The text has two obvious meanings. First, it could be understood to portray students who are not able to persevere and sacrifice free time/lunch for work. Second, it is possible to understand the song as speaking to a teacher using his position of authority to oppress students by taking their time and ignoring their cries or pleas despite the various entreaties by the students until they (the students) can no longer tolerate him.

4.1.2 'Ọm'ọníṣèsì', basic structure

The lyrics of 'Ọm'ọníṣèsì' are as follows (an English translation of the original Yorùbá is provided by the author):

Text	**Translation**[120]
Ṣe kí á ọjó ńlọ Tísà	Wrap up quickly our teacher
À wá fẹ́ lo jẹ ìrẹsì	We want to go eat rice
Ni rẹ t'oń jẹ t'ódún	The sumptuous food seller
Tísà ilé yá ilé o ilé	Teacher it's time to go home, oh home
Óyá Óyá Óyá Óyá	Come on, come on, come on
Tísà Tísà Tísà Tísà	Teacher, teacher, teacher, teacher
Tísà jọ̀wọ́ afé lo wá ǹkan jẹ	Please teacher we need to go get some food
Ọm'ọníṣèsì ti dé	The rice seller is here
Ọbẹ̀ 'ṣèsì ńta sań sań	The rice sauce gives off an inviting aroma
Àlàké Àsàké Ọm'ọníṣèsì ti dé	Àlàké, Àsàké, the rice seller is here
Àdúrăgbà Àlàké Àsàké Ọm'ọníṣèsì ti dé	Àdúrăgbà, Àlàké, Àsàké, the rice seller is here
Ọm'ọníṣèsì ti dé isẹ́ òní pọ̀ jo jo	The rice seller is here, today's work is hectic
Ìrètí Ìlòrí Ọm'ọníṣèsì ti dé	Ìrètí, Ìlòrí the rice seller is here.

[120] Àlàké, Àsàké, Àlàó, Àjàó, Àdúrăgbà, Ìrètí, Ìlòrí are popular traditional Yorùbá names of individuals, most of which are symbolic and ingrained in Yorùbá cultural practices. For example, Àlàké, Àsàké are feminine names while Àlàó, Àjàó are masculine, but all derived from what the Yorùbá calls 'orúkọ oríkì' that is, panegyrics or praise names.

Gbé ke te gbé ke te	Take a food plate, take a food plate [container]
Gbé ke te gbé ke te	Take a food plate, take a food plate
Inú inú o inú o	My tummy, my tummy, oh my tummy
Tísà tísà óti tó o	Our teacher, it is enough o
Ká lè gbá bọ́ fún oní rẹsì	So we can give our food plate to the rice seller
Ótó gé ótó gé ótó gé onírẹsì	It's enough, it's enough – the rice seller
Ọm'ọnírẹsì ti dé	The rice seller is here
Ọbè rè ń ta sań sań	The rice sauce gives off an inviting aroma
Wo'lé ọm'ọnírẹsì	Come inside the rice seller
Àlàké, Àsàké ọm'ọnírẹsì ti dé	Àlàké, Àsàké the rice seller is here
Ọm'ọnírẹsì ti dé	The rice seller is here
Ọbè rè ń ta sań sań	The rice sauce gives off an inviting aroma
Àlàó, Àjàó, ọm'ọníresì ti dé	Àlàó, Àjàó, the rice seller is here
Bá tiń wí fun kò ní gbó	We've said, but he has refused to listen to us
Alá gídí ni ọ̀gá wa	Our teacher is strong-headed
Àlàké, Àsàké, ọm'ọnírẹsì ti dé	Àlàké, Àsàké, the rice seller is here
Àlàó, Àjàó, ọmọ ọmọ ọmọ dé	Àlàó, Àjàó, the seller, the seller is here

These lyrics are set musically by Oyèdúń and I have grouped them into the following three-part structure:

Section A – Bars	Section A	Tonality
1-38	Piano Introduction (1-8),Choral/voices entry (9-20) Piano interlude (20-28) Homophonic choral entry(29-36) Descending chromatic passage as a transition to section B (37-38)	B Flat major
Section B	Section B	
39-91	Change of time and tempo with a one bar piano introduction before voice entry (39) Choral passage with introduction of folk song (40-64); folk song (40-56) New thematic material, syncopation with percussive effect (49-72) Abrupt modulation (65) Call and response with repeat (73-76) Bridge with repeats (77-86)	B Flat major E flat major

	Piano interlude with repeat ends this section (87-91)	
Section B’’	Section B’’	
92-122	Voices restate bars 49-56 in section B’ – variation 1 (92-99) Direct/abrupt modulation of restatement (100-107) - variation 2 Reinstatement / direct modulation – variation 3 (108 -115) Coda (116-122) Piano interlude (118-119) Ending (120-122)	E flat major F major G major G major

Table 4:1: Musical form of ‘Ọm’ọníṣìṣì’.

4.1.3 Choral style and Accompaniment

The piano introduces the theme (Figure 4:2, bars 1 to 8) that pre-empts the choral melody and the four-part structure of the first choral entry in bar 9, ending with a perfect cadence in B flat major (bars 7 to 8). The texture of the piano accompaniment is one of alternating chords that follow on sustained minim/dotted minim pitches in the top right hand line, suggesting a kind of waltz of which the first beat is unconventionally located not in the bass, but in the top pitches of the texture. These sustained notes sound the pitches of the tune that will start in bar 11, confirming a pattern where Oyèdúṅ uses his melodic material to construct introductory piano sections. The four-part harmony that he maintains for the piano, allows for a rich textural sonority that speaks to the composer’s character indication, ‘Allegro Pomposo’ that pertains to the entire piece. The unconventional waltz pattern described above enacts a responsorial vocal texture (Figure 4:3, bars 11 to 14) where the soprano voice issues a call on sustained dotted minim, while the other voices respond in crotchet notes. The music up to bar 38 is entirely composed by Oyèdúṅ to set the mood for the introduction of the folk song in bar 40. It is interesting that he chooses to use a responsorial style which portrays a word play and captures the mood of the happy students or pupils who are eager and ready to go on a break or close for the day. In addition, the ‘Allegro pomposo’ indicates the ceremony associated with breaking for lunch.

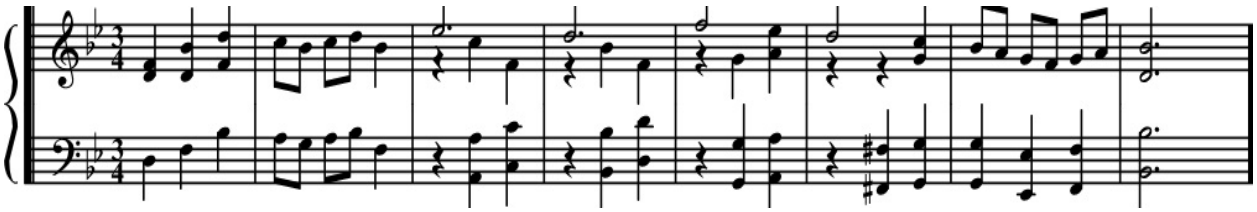

Figure 4:2 Bars 1-8, ‘Ọm’ọníṛẹsì’ (Oyèdúṅ, 1999:1).

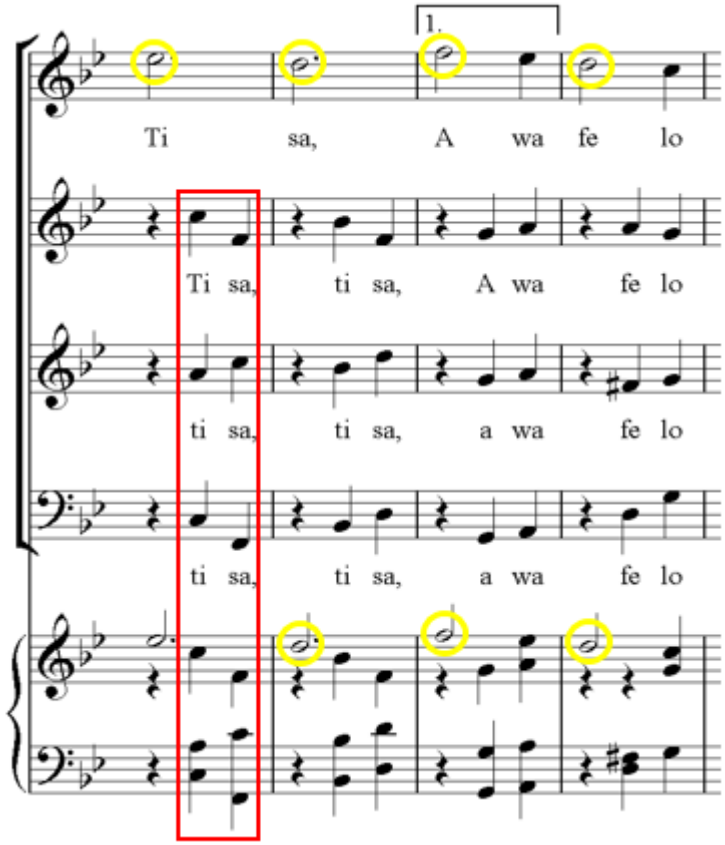

Figure 4:3 Bars 11-14, ‘Ọm’ọníṛẹsì’ (Oyèdúṅ, 1999:1).

For the second half of the A section (bars 20 to 38), the composer employs a more chromatic language and shifts the mode of the music to G minor. The chromatic harmonies create some tension, color and variety in this section while also speaking to the building up of tension that is evident from the lyrics. The shift in harmonic language is evident from bar 20 (second half of beat 2) – where the piano interlude begins. It overlaps with the last chord of the choral part and continues until bar 24 (1st half of beat 2), harmonically exploring a chromatically altered chord B-D-F-Ab resolving on C-E-G in the key of B flat major (bars 21 to 22,

Figure 4:*4*). The accompaniment, which serves as an interlude, is sequential (the sequence relates to the pattern in a descending fourth) in a typical seventeenth century polyphonic style. The pattern of the sequence is chromatically coloured, with the sequence unambiguously

affirming the major modality (C major) and its resolution to B flat major (see the marked section in

Figure 4:*4*).

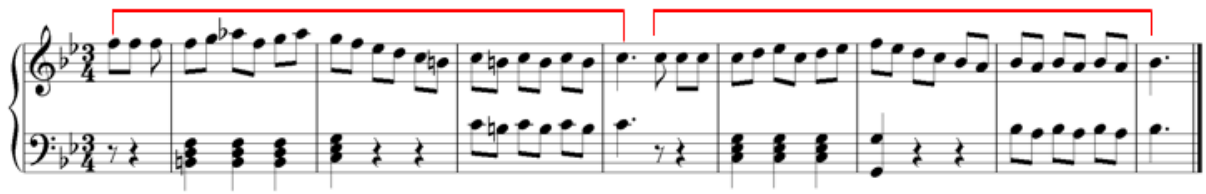

Figure 4:4 Bars 20-28, 'Ọm'ọníṛẹsì' (Oyèdúṅ, 1999:2).

From bar 28, a recurring motif of three eighth notes (D-C#-D), played by the piano, introduces the choral entry in a homophonic texture. The piano accompaniment moves in stepwise ascending sequences starting on G (the section is in G minor, with the C# emphasizing the dominant pitch) and changes every two bars (to A and B) (Figure 4:5), whereas the motif (D-C#-D) continues on the exact same pitches as a recurrent figure throughout the sequential changes. The homophony of the voices is also found in the left hand piano accompaniment, which aligns with the choral pitches and texture. The bass notes played by the left hand of the piano are doubled at the octave by the right hand. Against the homophonic texture, the repeated D-C#-D figuration (bars 28 to 34) speaks to the text that portrays agitation. Intensifying this effect, the composer uses unaccompanied speech dramatically as the vocal culmination of the pupils' entreaties in bars 35 to 36 (see blue marked section in Figure 4:6).

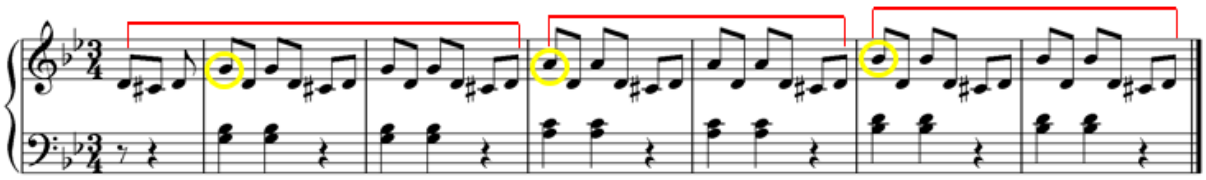

Figure 4:5 Bars 28-34, 'Ọm'ọníṛẹsì' (Oyèdúṅ, 1999:2,3).

A descending chromatic scale passage by the piano follows in bars 37 to 38. This time, the piano passage is not an introduction to the next section, but rather a culmination or climax of the tension and coloration in the A section. The right hand piano accompaniment begins with a B flat descending chromatic scale while the left (bass clef) starts at the interval of a sixth below (D) as if it were a D major chromatic scale. However, it ends on a B flat instead of a D as its

tonic note. This is another harmonic form of variety which Oyèdúṅ employs; leaving the tonal centre on the key of B flat major. Interestingly, the last notes (tonic) of this scale (B flat) introduce different material, leading to section B (see red marked section of Figure 4:6).

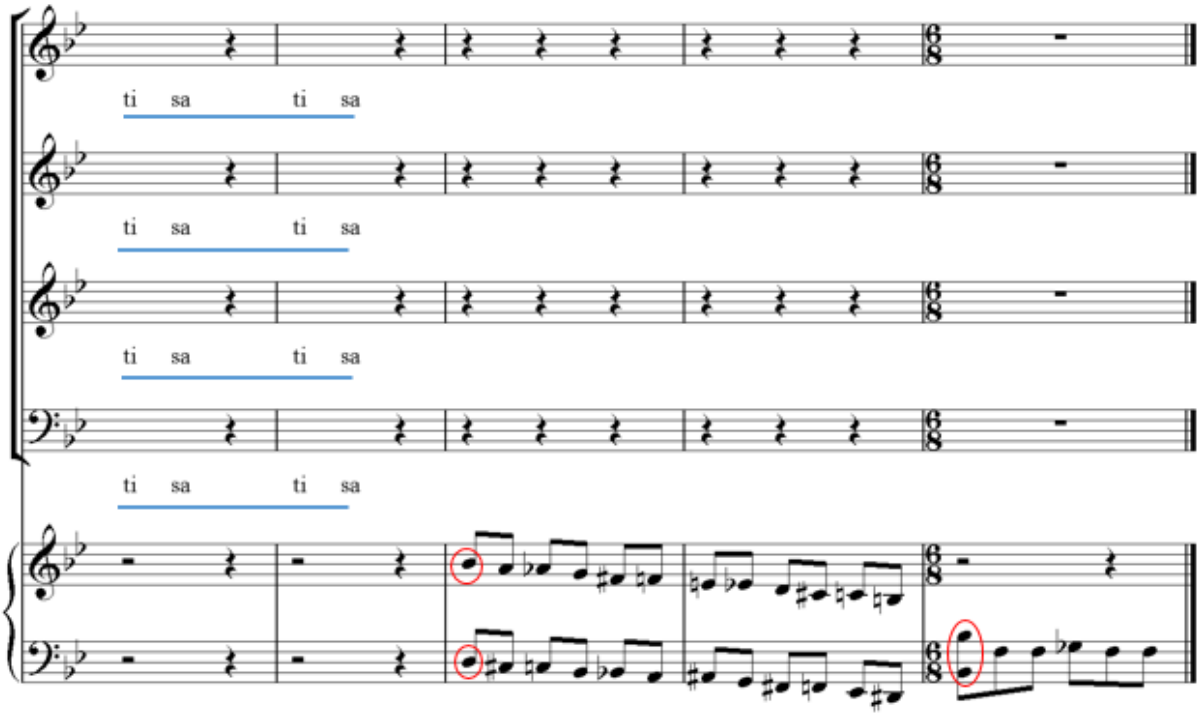

Figure 4:6 Bars 35-39, 'Ọm'ọníṛẹsì' (Oyèdúṅ, 1999:3).

Section B, that starts on an open B flat octave in the left hand of the piano (which also ends section A), is in a contrasting, slower tempo and introduces new musical material. The new section is in a compound duple time (bar 39, see Figure 4:6 above) that continues for a bar and a half before the soprano voice entry in bar 40. The soprano voice and right hand doubling accompaniment is heard from the second half of bar 40 till bar 44 before the alto voice joins in harmony at the interval of a third, also from the second half of bar 44 to bar 48. The composer employs a basso ostinato technique in the left hand accompaniment, that is, the bass line of the piano plays a repeated melorhythmic[121] pattern continuously for ten bars (bars 39-48), with the last two bars of this continuo (bars 47 and 48) displaying a stepwise ascending melodic line on the open octaves that occur on the strong beats. The composer uses bars 47 and 48 to transition

[121] This is a term coined by Meki Nzewi in 1974. The term 'melorhythm' has since been used to refer to the melodic and rhythmic character of African musical instruments, especially the drum. In contrast to a blanket term or description of the African drum-music as just being 'percussive', a term which, according to Nzewi, detracts and negates the ideational resourcefulness inherent in the African musical sound. 'Melorhythm' captures African thought and production of rhythm as a musical expression because 'drum music playing is a process of deriving a rhythmic essence melodically, that is, a melorhythmic principle' (Nzewi, 1997:34,35).

from the rhythmical regularity of the folk song to its more syncopated refrain (bar 49). The gesture is that of a cadential passage that brings the first iteration of the folk song to a close before the refrain enters. The bass line spells a different melody to that of the folk song. This melody will make a re-appearance later in the piece, and its introduction here shows how Oyèdúṅ juxtaposes two different kinds of melodic material in writing what seems like a conventional continuo accompaniment. Figure 4:7 shows the ostinato pattern in the bass line and the doubled melody of the soprano and alto voices as played by the right hand on the piano, illustrating the juxtaposition of two contrasting melodies. The melodic structure of section B is built on the appearance of the main folk tune (unaltered) (bars 40 to 56) that consists of the stanza (bars 40 to 48) and refrain (bars 49 to 56).

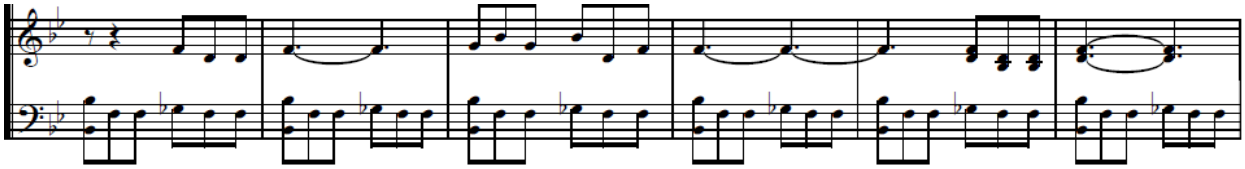

Figure 4:7 Bars 40-45, 'Ọm'ọníṛẹ̀sì' (Oyèdúṅ, 1999:3).

As explained above, the recurrent ostinato pattern of the piano (bars 39 to 48, Figure 4:7) functions later on in the piece as a melodic phrase shared between three voices – alto, tenor, bass – (bars 73 and 74, Figure 4:8) with a text depicting action ('Take a food plate'). This time the piano only provides the tonic pitch (E flat) on beat one (eighth note) and then remains silent. The tonic note on this strong beat serves two purposes; first, as a doubling of the alto and bass voices and second, as the first part of a call and response form (see blue marked passages in Figure 4:8). The musical signification of the ostinato rhythmic pattern, which is typical of the African talking drum with its percussive (melo-rhythmic) effect, is an example of African pianism.[122]

[122] African pianism is a concept introduced by Akin Eúbà. The term denotes the percussive, rhythmic and melodic features of African traditional vocal or instrumental music expressed on the piano. African pianism as a product of cross-cultural musical synthesis is associated with art music composition combining African and Western elements for the piano (cf. Eúbà 1970, 2014; Sadoh, 2007:50-58).

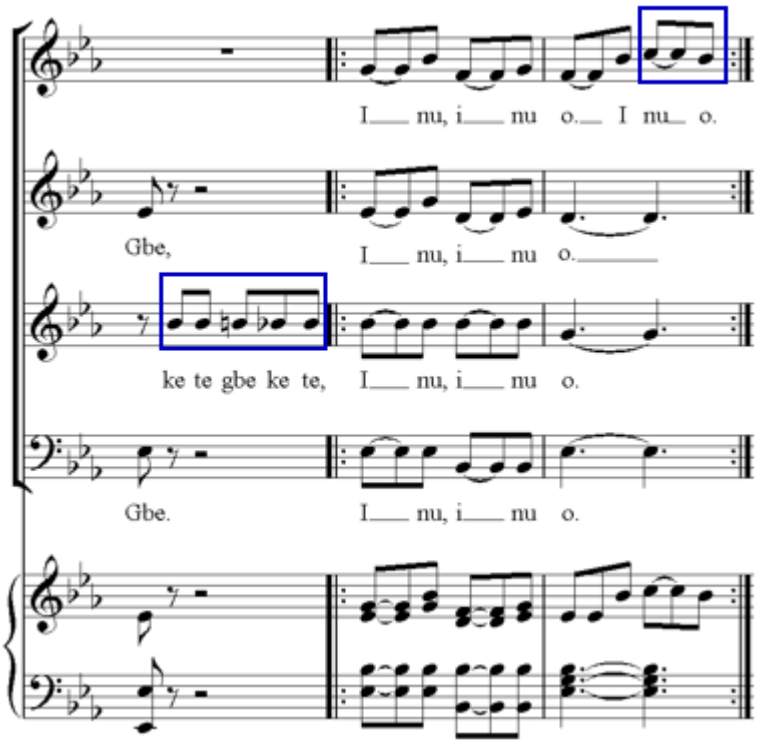

Figure 4:8 Bars 74-76, 'Ọm'ọníṛẹ̀sì' (Oyèdúṅ, 1999:6).

From bar 49, the call and response style is evident with a strong percussive and syncopated effect. At this point, the bass voice and the piano bass line give a call in unison (bars 49 to 52, Figure 4:10) and the response comes as a tutti in a homophonic texture with the accompaniment playing the voice parts and ending the phrase on a cadential six four (bar 53 to 56, Figure 4:11). The treatment of the cadential six four chord with its resolution is unusual. The composer provides the bass line of a I^6_4-V-I, but doesn't change the harmony on the middle chord to create the cadential effect. It is possible that he does this to prevent a wrong tonal inflection from resulting on the syllable 'ni-re'. As it stands, the resolution is weakened by the six four leading to IV resolving to I.

Thereafter, the fragment of the melody that appeared in bars 49 to 50 (Figure 4:10) is sung polyphonically (as imitative counterpoint and not as a call as it was used in bars 49 to 52) by three voices. They start from the bass and follow in the alto and tenor at a bar's distance (bar 57 to 59, see Figure 4:12). In order to accommodate the last iteration of this phrase (in the tenor) (bar 60, Figure 4:13, red marking), Oyèdúṅ extends the vocal lines of the other voices by adding different musical material and text in bar 60. In this bar, the piano accompaniment deviates from the syncopated nature of the passage. While bars 58 and 59 move scale-like from mediant to tonic in ascending and descending order from right hand to left hand, in bar 60 both ascending

and descending fragments conjoin (see Figure 4:12 & Figure 4:13 yellow marking) and the response reappears in harmony homophonically from bars 61 to 64 (fig.4.13).

The third use of this material (bars 65 to 72) is differentiated by a pivot chord modulation (a B flat chord that is the tonic in B flat major and the dominant in E flat major) to the key of E flat (see Figure 4:13, bar 64). In addition, all voices move in homophony with the piano accompaniment where the piano doubles the vocal part (bars 61 to 72, 75 to 76 and 82 to 86). The alto voice adds some color with chromatic effects (bars 69 to 70). In bar 69 we find a half-diminished dominant chord on the tonic that resolves to the subdominant, followed by the first inversion of the supertonic with an augmented fourth (Ab-B- F) moving to the second inversion of the tonic in E flat major (see Figure 4:9 below).

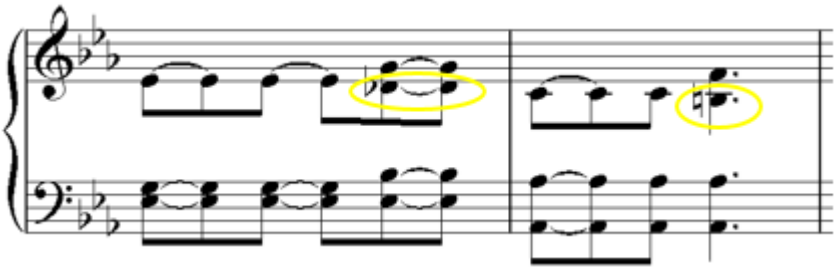

Figure 4:9 Bars 69-70 ‘Ọm’ọníṣèsì’ (Oyèdúṅ, 1999:5).

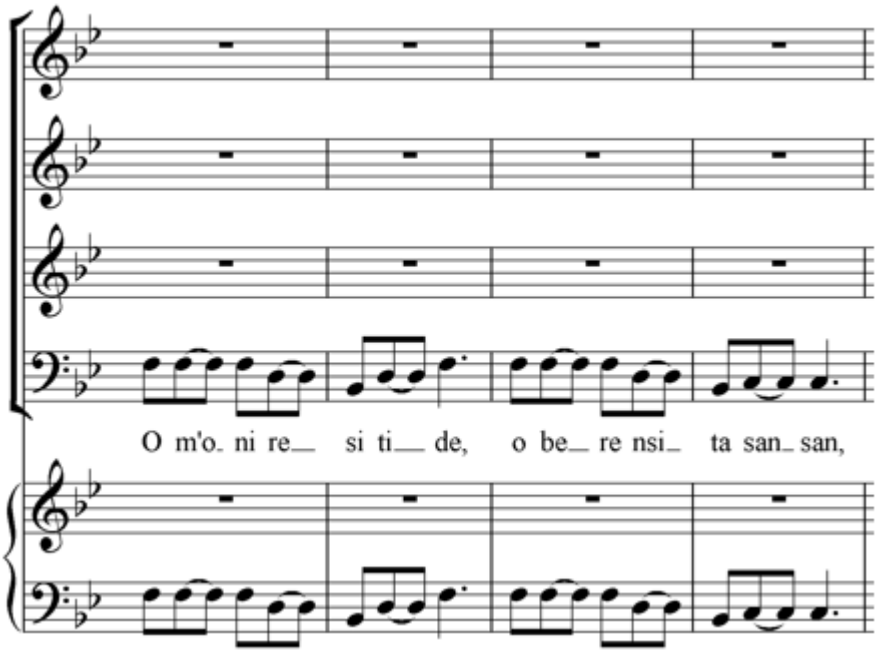

Figure 4:10 Bars 49-52, ‘Ọm’ọníṣèsì’ (Oyèdúṅ, 1999:4).

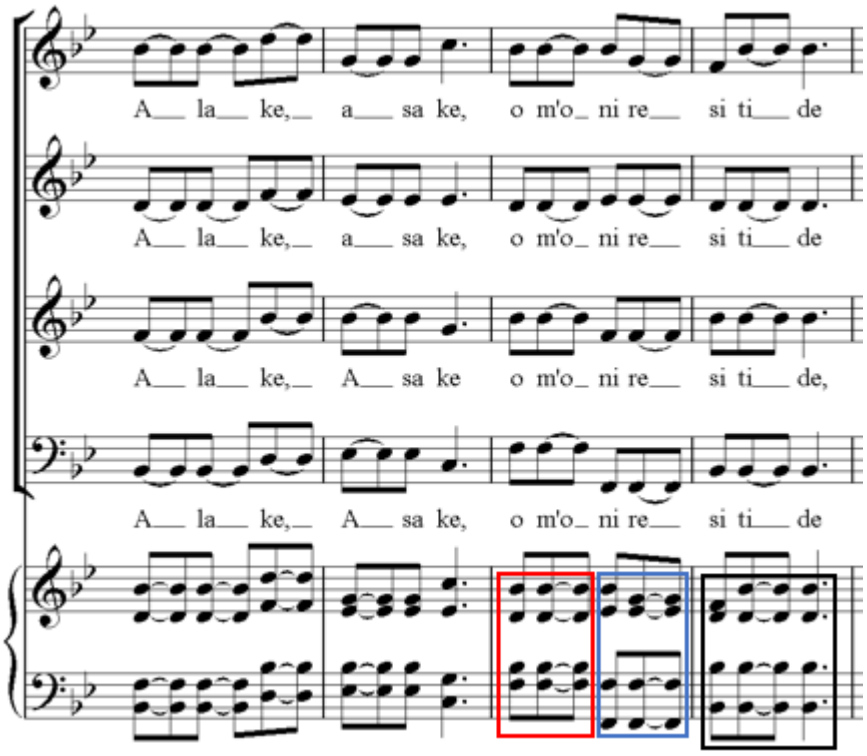

Figure 4:11 Bars 53-56, 'Ọm'ọníṣèsì' (Oyèdúnù, 1999:4).

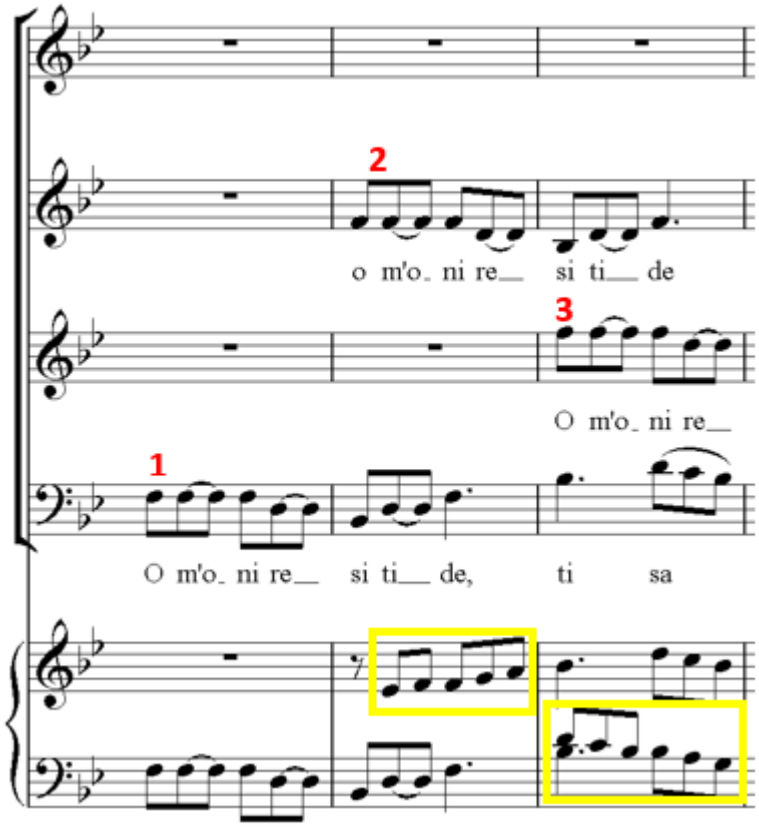

Figure 4:12 Bars 57-59, 'Ọm'ọníṣèsì' (Oyèdúnù, 1999:4).

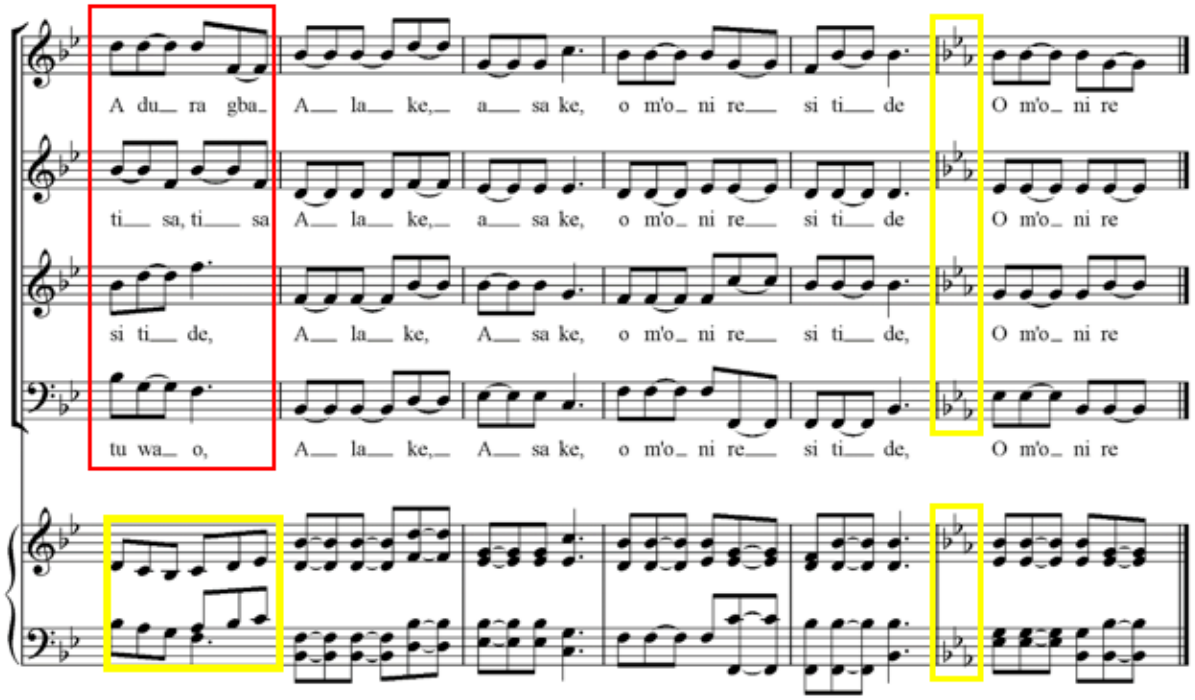

Figure 4:13 Bars 60-65, 'Ọm'ọníṛẹsì' (Oyèdúṅ, 1999:5).

The choral style and piano accompaniment (as explained in bars 61 to 64 and 65 to 72) culminate in a bridge passage (subsequent to the ostinato pattern described earlier in bars 73 and 74). This culmination starts in bar 77 and continues until bar 91, ending the B section of the piece. The bridge section begins with a homophonic texture in bar 77 where SATB and piano sing and play respectively in unison. These bars are repeated. The spacing of the voices results in an unusual choral texture and colour. The basses sing in a high register, at the topmost of their vocal range (E4 in bar 78), a note that would have been quite high even for a baritone in a choral setting. Similarly, the alto voice sings in its high register (E5 as in bar 78).[123] This produces a thin vocal texture that could be read as showing the strain of the furious vocal protests of the hungry students, indicated by the composer's 'furioso'. Bars 81 to 86, which are a continuation of the bridge, display a thicker texture because both the vocal and piano parts combine in harmony and are closely spaced (see Figure 4:14, a piano reduction that represents the vocal parts). In addition, the phrase gives a differentiated choral structure with an interlocked rhythm between soprano voice and AATB with repeats (see Figure 4:14 which is the same piano accompaniment in bars 82 to 86). The harmony here alternates between the basic chords of I-IV-V, with the piano accompaniment doubling the vocal lines as in previous

[123] I assume in my reading that the tenor voice written in the treble clef should have a figure 8 below, indicating that it should be sung an octave below the written notes.

bars. Unlike previous sections where the piano interlude is used as an introduction to a section, Oyèdúṅ uses the piano interlude here in the bridge passage (this is basically another repetition of bars 81 to 86) to bring the section to a close on a perfect cadence (see Figure 4:14, bars 87 to 91).

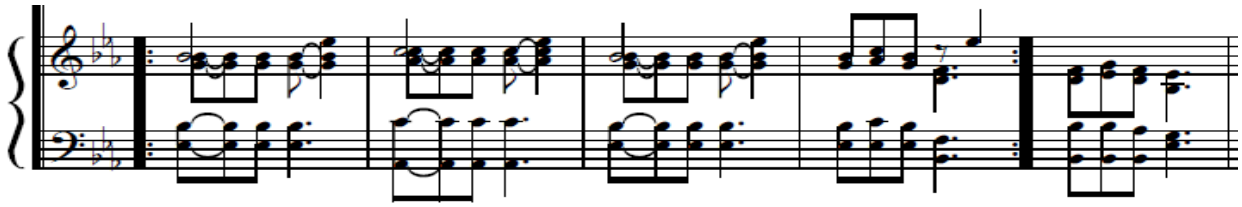

Figure 4:14 Bars 87-91, 'Ọm'ọníṛẹsì' (Oyèdúṅ, 1999:7).

Section B'' begins from bar 92 with thematic material already introduced in bars 49 to 56. This new section restates the theme (the refrain of the folksong in its original form) in three variations, each variation signaled by a change of key (indicated by key signature changes) and modifications to the thematic material. The three instances of variation occur from bars 92 to 99 in E flat major; bars 100 to 107 in F major and bars 108 to 115 in G major.

The first variation (bars 92 to 99) displays textural variance; the choral part is polyphonic, with each vocal part having a distinct melody, but becomes homophonic two bars before the end of the phrase (bars 98 to 99). The re-used thematic material is shared by the inner voices. The alto voice takes the melody from bars 92 to 95 and the remainder of this melodic fragment is completed by the basses (bars 96 to 99). All through this section, the piano accompaniment is chordal and homophonic (see Figure 4:15).

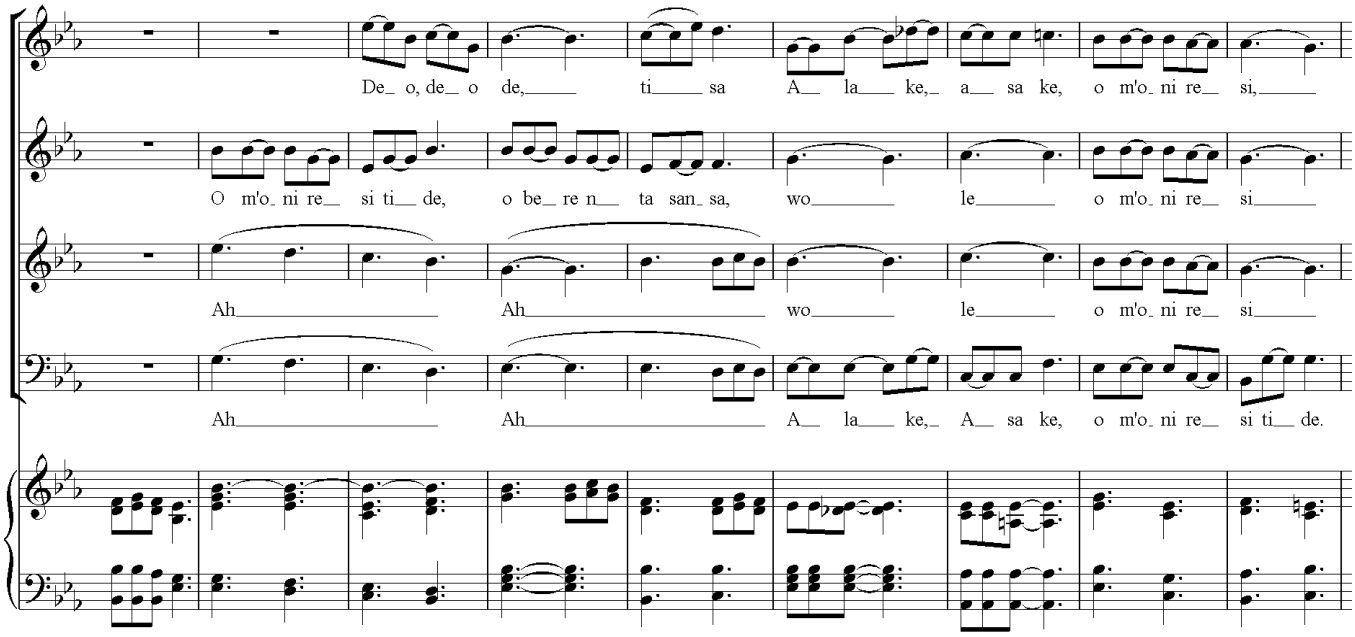

Figure 4:15 Bar 91-99, 'Ọm'ọníṣẹsì' (Oyèdúṅ, 1999:7).

Variation two commences for SAB in F major on the tonic after a common chord modulation from E flat major to F major with the secondary dominant V7/V in F (see last chord in Figure 4:15 bar 99). This section has broadly the same texture as variation one, but the use of rests gives it a more aerated texture, while there is also more unison singing. The use of rests in bars 104 and 105 in both the vocal and piano parts, creates a punctuated exclamation on the names of individuals, emphasized by the vocal and pianistic doubling of material (see Figure 4:16, red marking). It is an effectively composed articulation of desperation and finality, which Oyèdúṅ also uses to introduce the coda (bars 116 to 117, fig.4.18). At the end of variation two, Oyèdúṅ uses silence (indicated in the musical rest in bar 107) as a cadential technique to effect a transition to variation three (rests are used in bars 118 to 119 to the same effect when approaching the coda). In variation two, the piano plays a single secondary dominant (V of I in G) while the vocal part is given a short quaver rest (see Figure 4:16, bar 107). This immediately directs the music to the key of G major. For the entire duration of variation two, the piano plays in block chords except for bars 104 and 105 where it plays in unison with the vocal part.

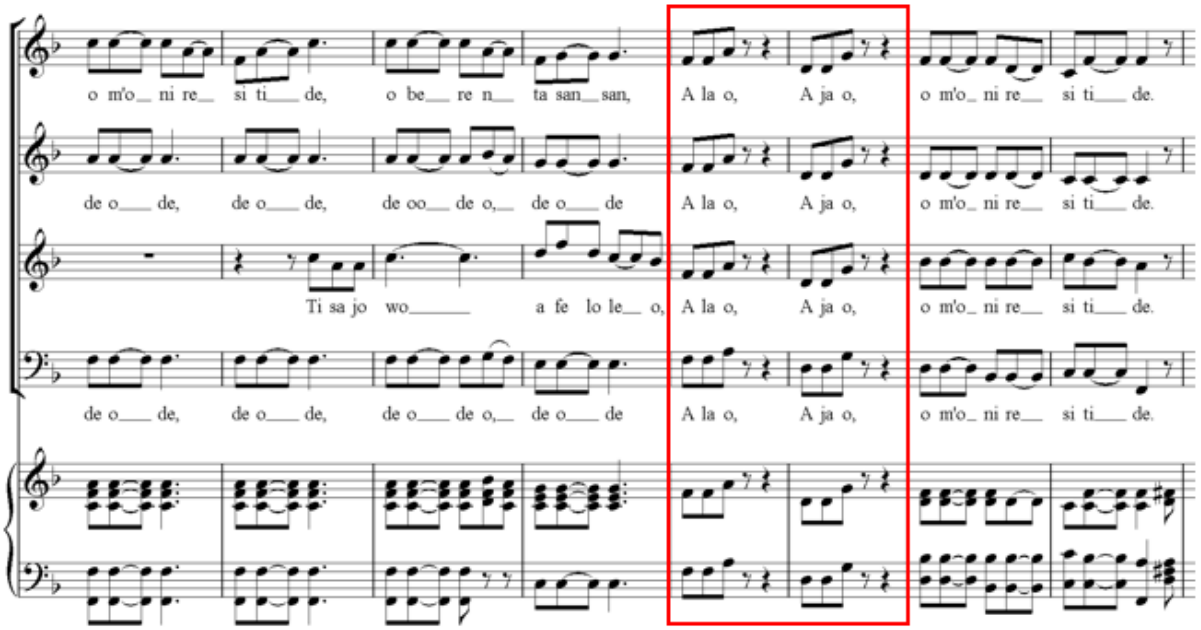

Figure 4:16 Bars 100-107, 'Ọm'ọníṣèsì' (Oyèdúṅ, 1999:7,8).

Variation three, now in the key of G major, starts with unison singing in all vocal parts while both hands of the piano play the vocal line an octave apart (bars 108 to 111). Whereas the text in the first two variations remains the same, the text in this variation is new. The texture in bars 112 to 115 (the antecedent phrase) is homophonic; the piano plays in block chordal accompaniment while the vocal parts sing in harmony with repeats (see Figure 4:17 below).

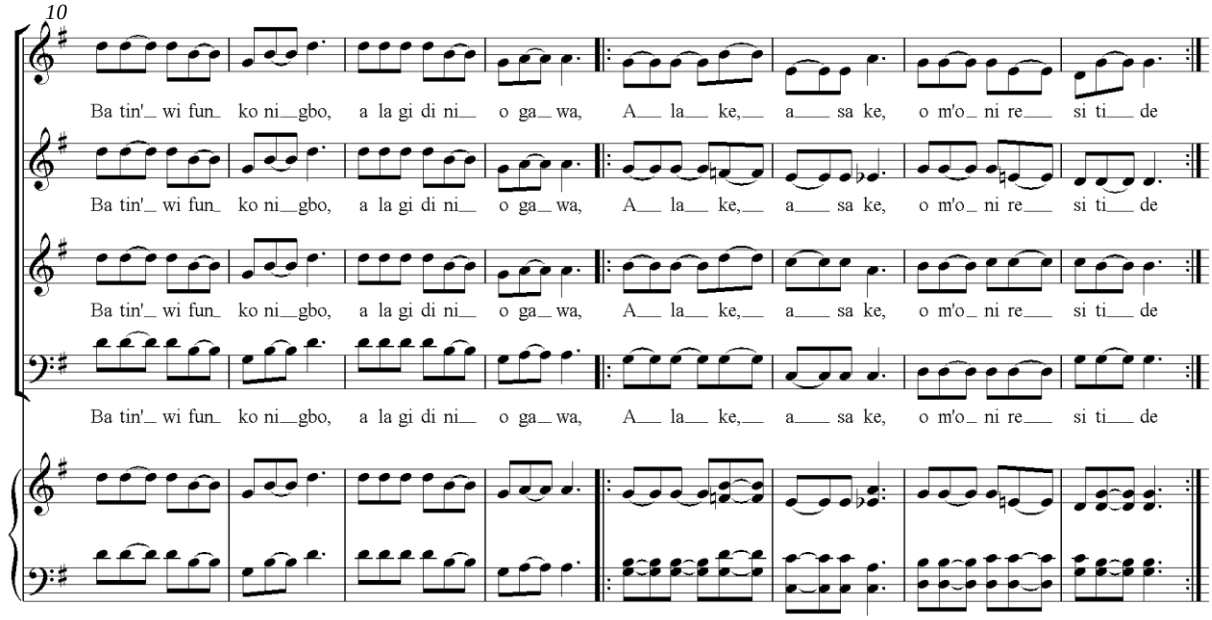

Figure 4:17 Bars 108-115, 'Ọm'ọníṣèsì' (Oyèdúṅ, 1999: 8,9).

The treatment of the very short coda (bars 116 to 122) reveals another creative element that Oyèdúṅ employs in this work. He recapitulates the musical material used in bars 104 and 105 (see as discussed in variation two) in bars 116 and 117. The unison singing and insertion of rests followed by complete silence in the voices for two bars introduce the final cadential movement. Thereafter, the piano plays an interlude of two bars (118 to 119, blue marking) of a broken chord on the tonic, still an octave apart (right and left hands) taking the music to a climax with the vocal part (SAATB) that has a richer sonority (also in the thickened piano texture) and a very bright, high register, ending (bars 120 to 122) on a perfect cadence (chord Ib-Vb-I-V^7-I) (see Figure 4.18).

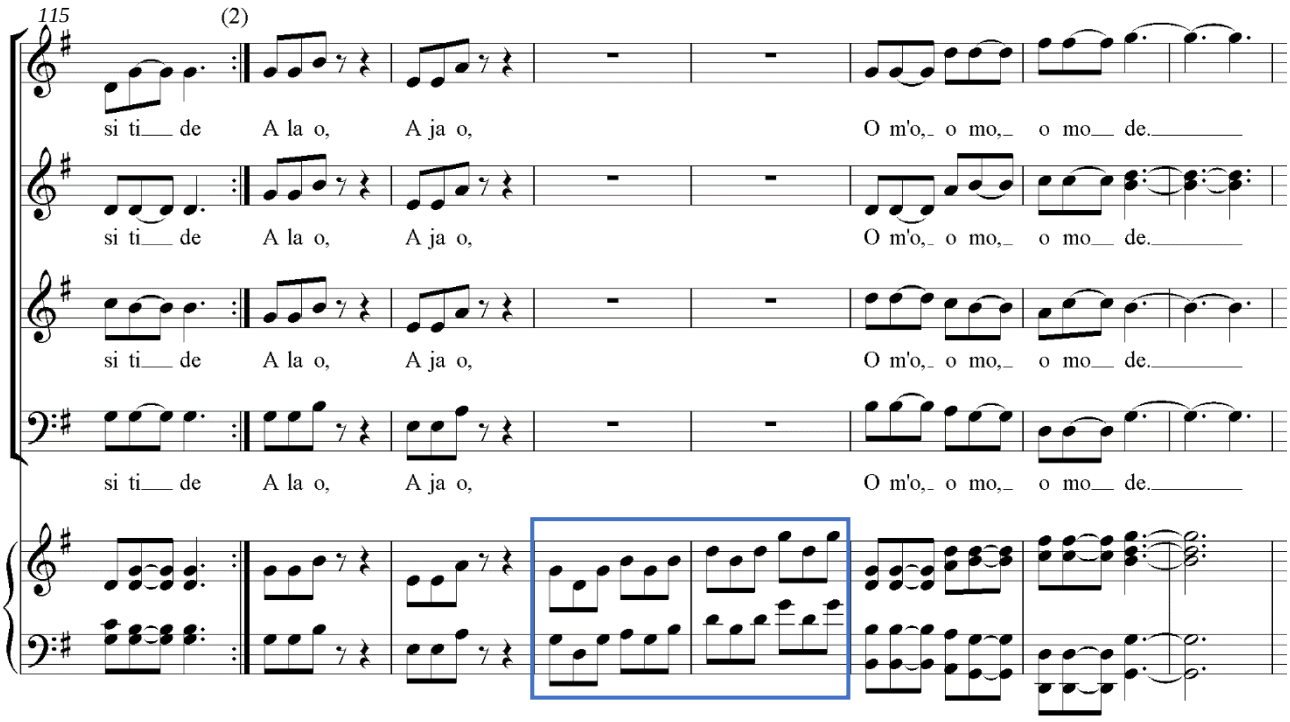

Figure 4:18 Bars 115-122, 'Ọm'ọníṛẹ̀sì' (Oyèdúṅ, 1999:9).

4.1.4 Melody

In 'Ọm'ọnírésì', the first theme appears in bars 1 to 8 where it is played by the piano as an introduction. The soprano voice then takes up the same melodic line, which it continues from bar 9 to bar 20, inclusive of a repeat between bars 9 and 16. The melody of this theme is characterized by stepwise motion between the intervals of a second, third and fourth. The melodic contour moves upward and downward while the rhythm also alternates between long and short notes (dotted minims and quavers) (see Figure 4:19).

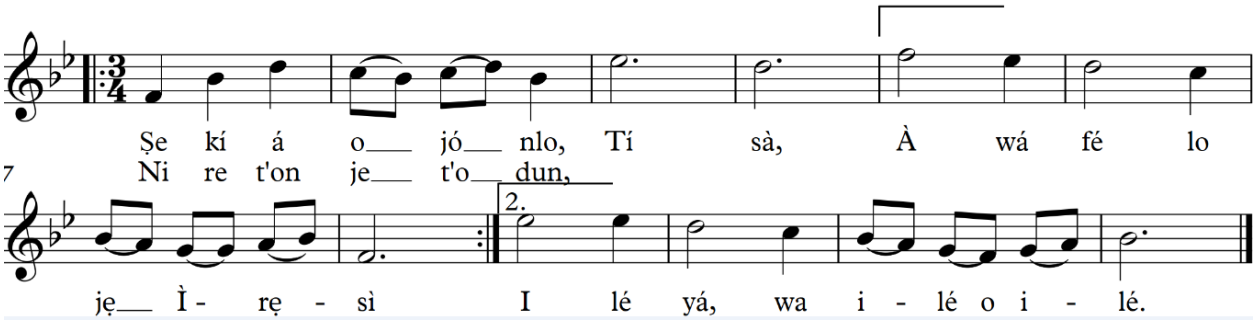

Figure 4:19 Bars 9-20, 'Ọm'ọníṣèsì' (Oyèdúṅ, 1999:1,2).

In the entire piece, Oyèdúṅ explores the melodic range of B3 to G5 (Figure 4:20).

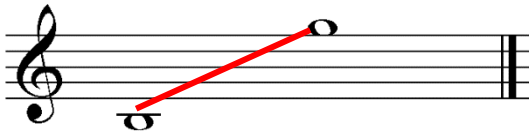

Figure 4:20 Melodic range of 'Ọm'ọníṣèsì'

A somewhat static but rising melody characterized by the interval of a second (rising every two bars) appears in a G minor tonality (bars 29 to 34). The text depicts force and rage that culminates in an outburst and in portraying this, Oyèdúṅ dispenses with pitch and allows the voices to shout without specifying pitch or tone (as if to shout 'Teacher!') – bars 35 to 36 (see Figure 4:21).

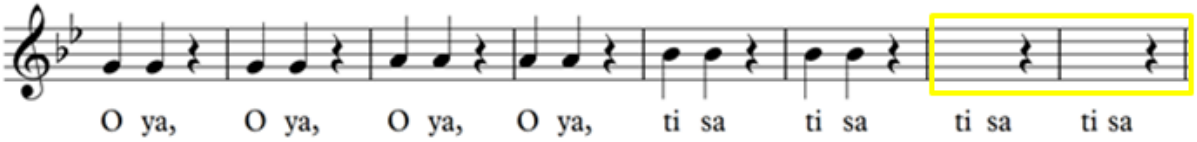

Figure 4:21 Bars 29-36, 'Ọm'ọníṣèsì' (Oyèdúṅ, 1999:2,3).

The second theme (bars 40 to 56) is the folksong 'Ọm'ọnírésì', and it consists of four subthemes: bars 40 to 44; 44 to 48; 49 to 52; and 53 to 56. It starts with a change of time signature (simple triple time changes into compound duple time) and in a slower tempo. As the folksong on which the composition is based, this is the dominant thematic material of the piece and it is based on the pentatonic scale. The melody is given to the soprano (bars 40 to 48), then to the bass (bars 49 to 52) and then reverts to the soprano (bars 53 to 56).

Fragments from the first two bars of the third subtheme of the folksong are sung polyphonically by three voices from bars 57 to 60. The bass takes the melody, followed by the alto and then the tenor, while the soprano observes some rests after which it continues with the melody (bars 61 to 72; bars 75 to 81). From the last two beats of bar 81, Oyèdúṅ introduces a falling melody comprised of the intervals of a fourth, third, fourth and octave over a syncopated rhythmic structure (see Fig. 4.22, red marking). This is repeated.

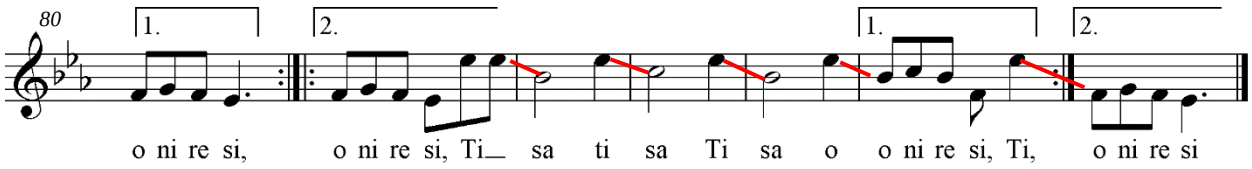

Figure 4:22 Bars 80-86, 'Ọm'ọníṛẹ̀sì' (Oyèdúṅ, 1999:6).

Oyèdúṅ's treatment of melody in the variations (section B'') is as follows:

- In variation one (bars 92 to 99), all four parts are given independent melodies. However, the main musical idea that comprises a fragment of the folksong (the third subtheme) is retained and shared at various times within this section. The alto starts the dominant musical idea from bars 92 to 95, the soprano takes over from bars 96 to 97 and all voices (SATB) sing in unison (bars 98 to 99, see Figure 4:15).
- In variation two (bars 100 to 107), Oyèdúṅ places two dominant melodies of the folksong side by side. The soprano starts with the third subtheme from bars 100 to103 and the tenor superimposes the first subtheme on the third from bars 101 to 103. From bar 104, all voices sing in unison before breaking again into parts, where the sopranos take the melody (bars 105 to 106, see Figure 4:16).
- Variation three (bars 108 to 115) features unison singing. All four voices sing the melody from bars 108 to 111. The voices harmonize from bar 112 (see Figure 4:17).

4.1.5 Tones and Language

All four of Oyèdúṅ's choral pieces analyzed in this dissertation are written in Yorùbá, and the Yorùbá language, like many other African languages, is tonal. In a vocal composition, ideas and meaning are not only conveyed by words separately, but also by the relationship between them. In Africa, the tonal elements in texts are major signifiers that feature in almost all kinds of music, whether it be vocal or instrumental. As Eúbà notes: 'If traditional music is so highly text-oriented, it is reasonable that texts are crucial to the understanding of music in African societies' (Eúbà, 2001:121). As discussed in Chapter 3, the tone-tune principle was an important factor in original liturgical composition by Africans, and Yorùbá composers have consistently adhered to the linguistic requirements of Yorùbá speech when setting text to music. Adherence to linguistic principles of language for choral music is quite difficult, even for a composer in command of such spoken language. Yorùbá intonation (as is the case with most tonal languages) works best in musical settings where all voice parts sing in unison or move in parallel motion. When there is independent voice leading or harmonization of melodic lines, as is characteristic in Western music of a certain era, undesirable ambiguities could result in the text setting. Therefore, Eúbà notes that the creativity of the Yorùbá composer is put to the test in such a situation, even more so when setting text in a particular Yorùbá dialect (ibid.).

This section examines the extent to which the tonal representation of Yorùbá is retained in the melodic writing of Oyèdúṅ's 'Ọm'ọníresì'. Although the composer himself believes that the tone of the language should be preserved in the music, he considers this a factor that limits musical creativity:

> …Yorùbá is a tonal language, there are some lines in my compositions that disregard the tonal inflection. Though of course, the problem again is, if you want to obey all the rules you are restricted. Would I just keep to the pentatonic scale? It's limiting! So, what I do now when reviewing some of those works is to see as much as possible without limiting myself, maybe to change one or two notes. That's one disadvantage with our language, our language is good but once you change the [musical] notes it gives different meaning of the word, and it's sometimes a disaster. (Oyèdúṅ, 2017)

In 'Ọm'ọnírésì', Oyèdúṅ almost completely adheres to the tonality of the Yorùbá language in his writing of the melody (this is not entirely true for the inner voices). I adopt a broad understanding of adherence, by which I mean that the note affixed to a particular text need not cohere with an exact pronunciation of such a word, but should not give rise to an unintended meaning. Despite the fact that Oyèdúṅ does not limit his melodic writing to the five-note scale

suited to Yorùbá,[124] his use of other tones does not totally distort the language or give a meaning different from the intended one. In this way, his settings stay very close to the meaning of such words.

There is one exception to this general principle in the melody of 'Ọm'ọnírésì', namely the repeat of the opening text (bars 9 and 10): 'Ní rè t'ón je t'ódùn'. This text could be interpreted or translated as 'You who eat sumptuous meal', whereas the composer's intention here is to say 'Ní'rètí'ón je t'ódùn', that is 'In expectation of a sumptuous meal'. Oyèdúṅ ascribes this ambiguity to an editorial error (Oyèdúṅ, 2018), whereby the absence of a punctuation mark, an apostrophe, gave rise to an unintended meaning in the text. The performers of this music could sing the unintended text as written, resulting in an incoherent text even though the music/text relationship at this point remains unaffected.

Oyèdúṅ employs a variety of techniques in his melodic writing of this piece in order to retain the tonal inflection of Yorùbá. First is his emphatic use of words, by which is meant that he repeats a word in a phrase where the first appearance of the word is tonally correct (thus avoiding subsequent misunderstanding), and the second occurrence may deviate from correct tonal setting. In this way the composer creatively emphasizes the word and creates a balance between meaning on the one hand, and musical creativity on the other. The notes in bars 121 to 122, for example, would have changed the intended meaning of the word 'ọmọdé', which in context mean 'the rice seller is here', to 'a child is here'. But the previous bar (bar 120) gives a clue that the word 'ọmọde' is fragmented from 'Ọm'ọnírésì ti dé'. (see Figure 4:23).

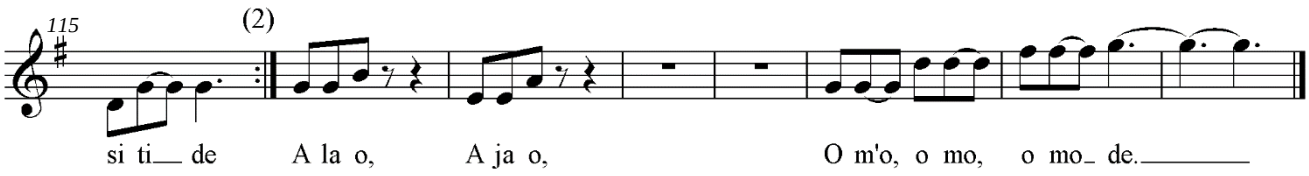

Figure 4:23 Bars 115- 122, 'Ọm'ọníṛẹsì' (Oyèdúṅ, 1999:9).

Second, Oyèdúṅ has adopted the use of speech rhythm in preserving the tonal language in the melody. This contributes to establishing certain intended words and their meanings. This is not

[124] The pentatonic scalar construct reflects the contour or tonal construct of Yorùbá. Although Yorùbá is associated with three tone levels (high-mid-low), there are glides and subtle alterations within these three speech tones that all develop into musical tones and suggest the pentatonic scale. The latter therefore provides the basic scalar construction for songs in Yorùbá (cf. Ọmọ́jọlà, 2005:167,168).

just a strategic decision, but one that contributes to meaning. In 'Ọm'ọníresì' the use of speech rhythm appears only once (see Figure 4:24 below). The tonality of the first two bars renders the word 'tisà' (teacher) meaningless – even though the word 'tisà' (teacher) is itself borrowed from English, Yorùbá has its own intonation of that word – but speaking the word after its tonal introduction clarifies an understanding of the word in context.

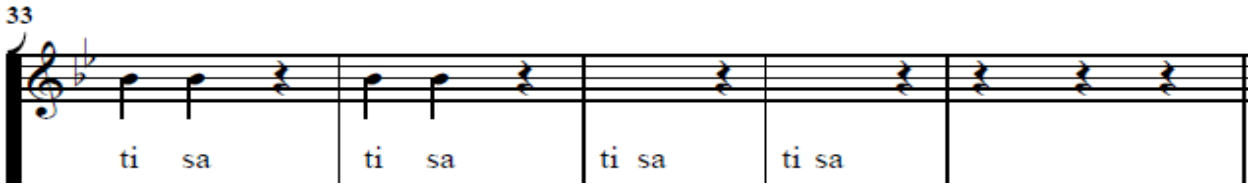

Figure 4:24 Bars 33-37, 'Ọm'ọníṣesì' (Oyèdúṅ, 1999:3).

4.1.6 Difference between Ọmọ'níresì folksong versions with Oyèdúṅ's adaptation

Oyèdúṅ's composed version of the folksong 'Ọmọ'níresì' is an extensive elaboration of the original tune. In his arrangement of the piece, Oyèdúṅ does not use the complete tune of the folksong until bar 40; thus, we only have a complete musical impression of the original tune from bars 40 to 56. Figure 4:25 below provides a representation of the main folk tune of 'Ọm'ọníresì' extracted from Oyèdúṅ's version.

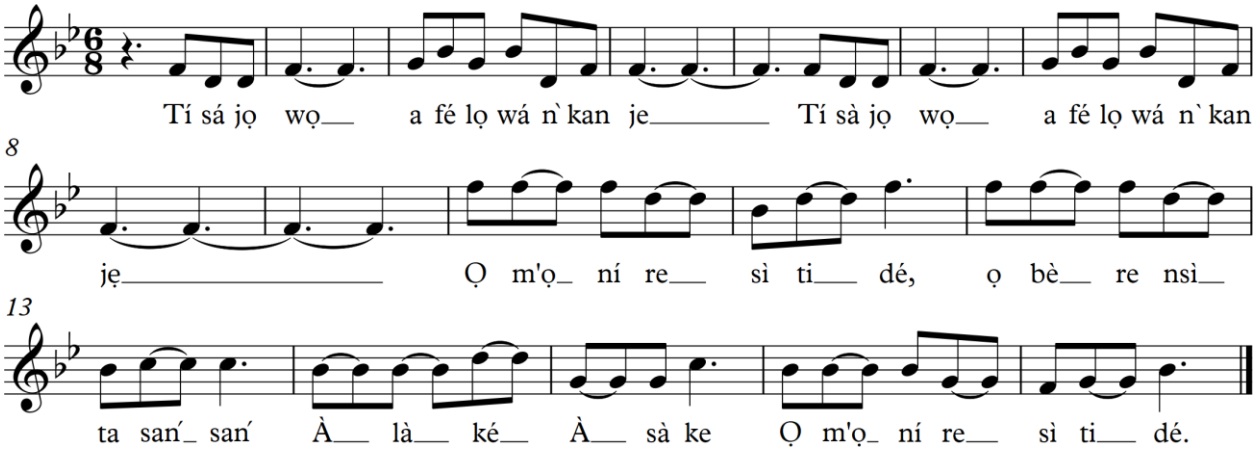

Figure 4:25 Bars 1-17, extracted from Oyèdúṅ's arrangement of the folk melody (bars 40-56) (Oyèdúṅ, 1999:3,4).

An important characteristic of African traditional folk music is that it is handed down orally from generation to generation, leading to different but similar versions.[125] The variances usually occur in musical notes/tones, texts, and sometimes in rhythmic differences – all within a sense that the main musical idea is retained.[126]

Figure 4:25 (above), Figure 4:26 (below) and

Figure 4:*1* (earlier in the chapter) show Oyèdúṅ's, Òkúsańyà's and Orlando's versions of the folk melody that serve as basis for the comparison made here. The comparison is made in terms of the categories 'textual differences', 'dialectal differences', 'rhythmic differences' and 'melodic differences'.

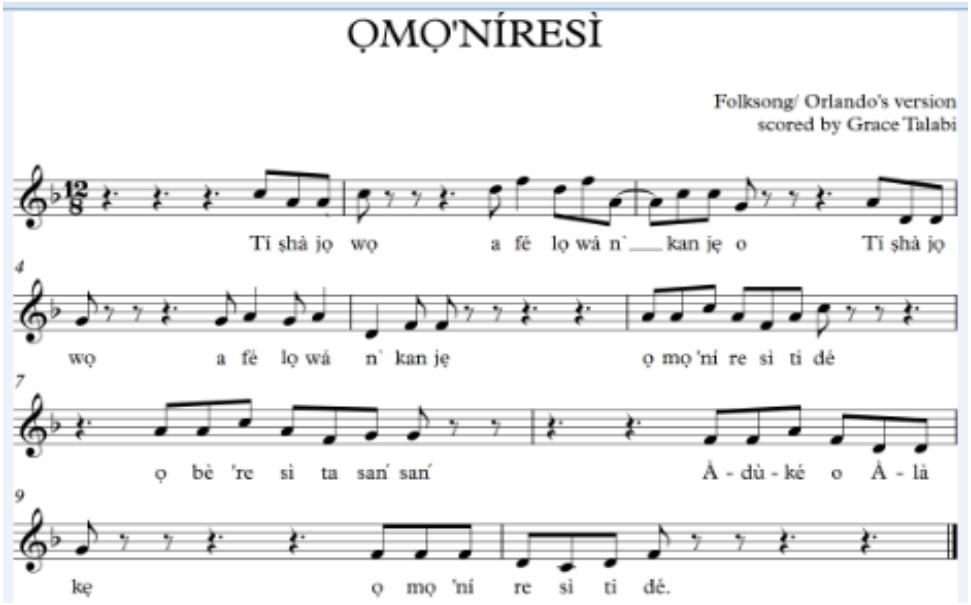

Figure 4:26 Bars 1-10, scored by the author from Orlando's recorded version of the folk melody.

In terms of textual differences, the text of the folk song sent to the author by Òkúsańyà through e-mail correspondence, reveals some subtle differences in its Yorùbá dialects. For instance, Òkúsańyà's text contains the word 'Ìyá ọníresì', which means 'the woman who sells rice', while in Oyèdúṅ's and Orlando's music, it is called 'Ọm'ọníresì', literally translated as 'rice seller'. 'Rice seller' is a direct translation not depicting gender; connotatively 'Ọm'ọníresì could mean

[125] The term folk music here does not refer to original compositions with folk elements known to a composer, but rather to traditional folk music with no authorship.
[126] The three folk tunes from which I draw comparisons were sourced from video recordings and music scores.

the boy or girl who sells rice and could also be used to refer to the son or daughter of a rice seller. Titles of folk songs are often determined by the main textual/figurative idea. The above example illustrates how the main theme is linked to the rice seller, and the smaller details of the text can vary in transmission.

The Yorùbá people have commonalities in their language, but different dialects. The Ọ̀yọ́ dialect is the official and commonly spoken dialect. Different regions of Yorùbá will adopt their native dialect in singing a common tune or a folk (indigenous) song. For example, Òkúsańyà (2018a) uses the word 'Teacher e ye', Oyèdúṅ writes 'Tísà jọ̀wọ́', while Orlando sings 'Tíshà jọ̀wọ́'; all three phrases literally mean 'Please Teacher'. Although, the word 'Tisa' or 'Tíshà' is a borrowed word from the English lexicon ('teacher'), the two Yorùbá usages still link to different native dialects. Whereas Yorùbá has its own word for 'Teacher' ('Olùkó'), the folksong adopts the borrowed word, and this is used differently by the composers. While Òkúsańyà uses 'e ye', an Ògùn state dialect, Oyèdúṅ and Orlando use 'jọ̀wọ́', the Ọ̀yọ́ dialect. These subtle differences are usually common in folksong texts, but do not necessarily result in different meanings.

The third category, rhythmic difference, concerns differences in note value, duration, meter, rhythmic character, accent, etc. In 'Ọm'ọníresì', Oyèdúṅ uses a metric plan of $\frac{6}{8}$ (compound duple) in the melody while Òkúsańyà uses $\frac{12}{8}$ (compound quadruple). These metres are closely related (both are compound metres but are divided into two and four beats in a bar respectively), and the implication is less on metric accentuation than on note groupings that are differently conceived. Agawu (1995:200) confirms this, when he writes: 'Time signatures used in transcriptions should […] be understood in the restricted sense that they indicate primarily groupings, not necessarily accentual hierarchy'.

Another striking example is the note value, accent and duration in the melody. The highlighted bar below (triplet) in Òkúsańyà's transcription differs from the treatment by Oyèdúṅ, while Orlando's representation is also different from the two others (see Figure 4:25, bar 15 and Figure 4:26, bars 8, 9 in comparison with Figure 4:27, bar 8). This subtle difference in rhythm, which has an effect on the accent, is apparent because the metres have different connotations and networks of associations. However, it may be justifiable, because re-grouping the notes here, would be 'a representation that distorts [the] musical reality' (ibid.). Musical reality here would mean the competing note groupings and rhythmic movements which the composer/arranger perceives differently, and this in any case is valid in its own right.

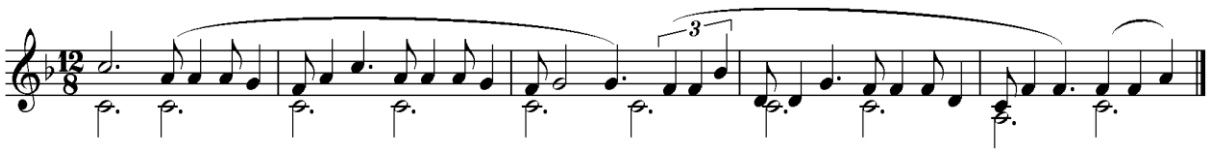

Figure 4:27 Bars 6-10, 'Village Headmaster Signature Tune'/'Ọm'ọníresì' (Òkúsànyà, 2018c).

Also, the overall rhythmic character of Oyèdúṅ and Òkúsańyà melodies are closely related as against Orlando who makes use of short note values at the end of every phrase and accentual difference (compare figures Figure 4:25 and Figure 4:26 above).

Melodic difference constitutes the last category of difference. West-African folk melodies are usually simple, short, repetitive and mostly modal. The most obvious difference is that Oyèdúṅ's and Orlando's melodies are built on the pentatonic scale, while Òkúsańyà's melody differs by implying a diatonic scale (see

Figure 4:*1*, bars 2 and 3). Particularly in bar 2, Òkúsańyà makes use of a subdominant tone, not found in the pentatonic scale construction. When all three versions are compared, there are differences in the pitches; however, this does not necessarily affect the main musical idea.

4.1.7 A reading of the video performance of 'Ọm'ọníṛẹsì'

Oikelome (2013:82) has noted that performance analysis does not only deal with how the music sounds, but also considers performance attitudes, gestures, social context and audience response. In this way, meanings can be negotiated in response to the multisensory experience of both musical sound and spectacle (ibid.). African audiences, as has been noted in Chapter 1, experience music performance in relationship with other art forms, that is, as a total art. Stone affirms that African performance as interlinked musical art sometimes poses a challenge of distinctive separation in analysis: '[s]inging, playing instruments, dancing, masquerading and dramatizing are a part of a conceptual package that many Africans think of as one and the same' (Stone, 2017). Eúbà also confirms:

> Musical style in traditional culture, then, is to a large extent defined in terms of the relationship of music to dance, poetry and the dramatic arts as well as its function within the social contexts. Consequently, the

> evaluation of this music necessarily takes account of the non-musical elements which customarily accompany a musical presentation. (Eúbà, 1975:46)

When analyzing a musical performance conceived along these lines, the artistic, social and cultural considerations for staging are important in deriving or constructing meaning in relation to the work. I will describe the performance of 'Ọm'ọníresì', detailing and commenting on the interactions between and among the performers and audience. Different creative media will be described concurrently, including stage directions/blocking, costumes, stage acting/drama, set designs, scenery, lighting, dance and instrumentation.

The performance of 'Ọm'ọníresì' described here is a recording of four minutes and twenty seconds (04:20). The video recording is sourced from a YouTube link published by Albert Oikelome, who also is the lecturer responsible for and convener of the annual choral concert called 'Africa Sings' at the University of Lagos, Nigeria. 'Ọm'ọníresì' is one of the pieces conducted by Adéwálé Kúyè and performed by the Creative Arts students of the Faculty of Arts, for 'Africa Sings 3' (Ọmọ ọníresì - Choral piece at Africa sings 3, 2013). The dramatic opening (during which there is acting without music on stage) lasts one minute and twenty-two seconds (01:22), whereafter the music starts. The performance is filmed on a proscenium stage, where the choir is positioned from the centre stage, extending to the stage left, stage right and upstage.[127] This arrangement forms the shape of an arch; a common choral stage formation that positions the soprano and alto voices from the centre stage to the stage right and left respectively, while the tenor and bass voices are arranged behind the soprano and alto accordingly, extending up stage. This means that the female voices are in the front rows and the male voices at the back. The grand piano is positioned down stage right, while the traditional musical instruments, not visible on stage, seem to be hidden behind the piano. The conductor stands down stage centre. In the performance, the folksong dialogue between students and teacher is scripted by the choir being assigned the role of the students, while a non-singer actor portrays the teacher. Other characters who are not involved in the singing but play important roles in the production are two students and the rice seller (a lady). The stage movement /blocking of the teacher, two students being disciplined on their knees and the rice seller are positioned down stage (centre, left and right).

[127] Stage blocking aids the storyline and directs the audience's attention. In this case, it serves as a subtext for the dialogue, music and stage actions. The proscenium stage is labelled as follows; the middle of the stage, either from the actor or audience view, is called centre stage. The movement from the centre stage towards the audience is the 'down stage' while the movement from centre stage away from the audience is the 'up stage'. Also, the movement from the actor's left is called 'stage left' while the actor's right is called the 'stage right'.

The scene starts with a dimly lit stage with the choir, conductor, accompanists and two students being disciplined, all on set. The teacher is seen walking onto the stage from the left-wing entrance down stage, and he proceeds to struggle to arrange his files (lesson notes and registers) with a bamboo cane under his arm. The spotlight focusses on the teacher, directing the audience to that area of the stage and implying that the teacher is the main character. While the teacher walks in, the students (choir) are seen to be murmuring and mumbling indistinct words; apparently, the teacher is portrayed as an authoritarian disciplinarian. The students are reluctant to extend a greeting and he soon stops searching through his files and turns towards the students, now with the cane in his right hand. Then, immediately, the students recite the memorized greetings aloud (in Yorùbá).[128] Afterwards, the teacher clears his throat to call out and mark the class attendance list.

In reality, the names called out by this 'teacher character' are names of lecturers in the department of the institution of the performers. On the one hand, the 'teacher character' calls out the names of well-known figures in the department and mimics their idiosyncrasies, while in contrast, he scolds the students by acting out the mannerisms of the different lecturers. In other words, the names of the lecturers are called and once they have been named, they are mimicked as they are being addressed as offenders. On the other hand, 'the student characters' (members of the choir) whose names are being called, act out the perceived responses of these lecturers by mimicking the lecturer's voice. In this way, calling out the names of lecturers enacted by students and mimicked in a humorous way, creates a complicated web of signification, sometimes referencing respect, sometimes goodwill, sometimes irony, sometimes criticism. More likely, all of these significations happen simultaneously and inform one another through contradiction and verisimilitude. The audience responds to the stage act with loud cheering and laughter, while some even join in the conversation from their seats, adding to the stage action based on their familiarity with the actions and characters. They relate well with this, as some are familiar with these lecturers, while some are moved to laughter because of the acting.[129] Meanwhile, the other choir members (students) on stage all act out different gestures.

[128] This form of memorized greetingsis common in the primary and secondary school setting in Nigeria. It is usually to show some respect to a teacher or any other person in authority when they walk into a classroom. It is usually recited in the language of instruction.

[129] In my discussion with Oyèdún, he disapproved of elaborate drama and dance or anything that would stop the free flow of music during performance. He acknowledged that the text of his cantata pieces are dramatic and that this encourages music directors/performers to interpret it by combining other art forms that 'help drive the message better to the audience'. However, he expressed some resentment because over the years he had seen performers get carried away by the acting, losing focus with the conductor and missing entry points; mistakes that are usually very obvious when such performances are also recorded. Even though the dramatic enactment of his music was

They remain serious, confirming that this is a drama, and do not seem carried away with the audience hooting and applause. This scene plays for a minute and twenty-two seconds.

Shortly after this scene, the music starts with the piano introduction. At this point the conductor, who remains in his position (down stage centre) all through the act, cues the accompanist and the music starts. The choir continues to sing in the dimly lit area, while the teacher remains down stage left with the spotlight still focused in his direction (bars 1 to 20). The teacher is still portrayed as the main character, with whom the students (choir) are conversing. That is, the message/text of the song is directed to the adamant teacher, who is not ready to release the students for lunch break. He (teacher) writes on an imaginary board, moving his hand in the air, looking behind him intermittently as if to watch out for students who are not concentrating. All of a sudden, while the piano interlude (bars 20 to 28, see

Figure 4:*4*) is being played, he moves down stage centre (a short distance away from the conductor) to see the two students being disciplined on their knees (a male and a female). Although the spotlight always moves in the teacher's direction, at this point, the song starts to assert prominence by becoming more agitated (from bar 29, see Figure 4:5). The teacher then hits the male student on the head, whereupon the choir exclaims aloud in speech rhythm, 'Teacher!' (as indicated on the music score bars 35 to 36, Figure 4:6). The teacher stops and looks behind him to see the students (choir), and at this point a descending chromatic scale in the interval of a sixth apart is heard on the piano (bars 37 to 38, Figure 4:6). Turning back, the teacher continues his punishment, now focusing on the female student. He touches delicate parts of her body, pretending that he is disciplining her, but with the implication that he is actually sexually molesting her. The music heard at this point is the folksong, where the students plead to the teacher for a release to go on break. Here, the tempo changes and becomes slower, while the choir sings softly in penitence (bars 40 to 48, see Figure 4:7). The music moves to another scene, as the refrain of the folksong is heard with a percussive character and groove (from bar 49, see Figure 4:10) which announces the arrival of the rice seller.

The rice seller walks on stage with a food container and positions this a little distance from the down stage centre towards down stage left. The stage becomes well lit, as the flood light comes on at this point, and the focus shifts away from the teacher. Although traditional African instruments are heard here alongside the piano, they are not visible on stage (most likely

not his original intention, he did admit appreciating the few choirs who had done this professionally (Oyèdúṅ, 2018).

the drummers and gourd beaters are positioned close to the piano). As the refrain is being sung, the teacher turns to the rice seller as if to send her away from the stage and then he proceeds practically to drag her away while she struggles to remain. One would normally expect that the choir does some dance movement while the percussion is playing, but the choir remains still as they are not directed by the conductor to move (even though some of the choir members are seen to move their heads to the beat). This decision may have something to do with the fact that the percussive section is short, and it also allows the choir (who is, after all, a non-professional choir) to concentrate on the music.[130] The teacher appears frustrated now, portraying aggression towards all – students, rice seller, students being disciplined – while he rushes left to right and back again, pointing at everyone on the stage and underneath it. The percussion only stops playing towards the climax (bar 115, see Figure 4:18). The choir sings the short coda (bars 120 to 122, see Figure 4:23) and the teacher angrily walks out of the class (off the stage). The rice seller then walks out too, while the students being disciplined, the rest of the students, the conductor and accompanist remain on stage as the music ends.

Costume is an important artistic element in this particular production. Apart from enhancing the total visual appearance of the performance, it helps in understanding the context of the performance (which is historically a re-enactment of 1970s Nigeria), geographical location (Southwestern Nigeria), cultural context (Yorùbá culture) and character/personality (individuals and collectives are dressed to portray personal characteristics, combined with symbolic sartorial accoutrements like the teacher's tie). Abuku and Odi write about the essential role of costume and make-up in character creation and delineation in a dramatic presentation. They assert that even though it works in the same way as other elements of design in a theatrical production, it is 'the most dynamic and living of all visual designs', as it associated with the moving actor or performers (Abuku & Odi, 2010:189,191).

The uniform costume worn by the choir, situates the setting of the performance geographically within the cultural setting of the Yorùbá of south-western Nigeria. The scene opens with the choir on stage, clad in an African fabric, made in an old fashioned style of traditional Yorùbá attire common in the 1960s/70s.[131] This style was in vogue back then, but

[130] The choir in all of the analysed videos are not all musicians, but they are obliged to subscribe to a course in choral practice in their first and second year in the institution. Considering the nature of the department as a creative arts department, music majors are also expected to take one or two theatre and visual art courses.

[131] A mainframe productions' blog links the re-surfacing of this style to a 1997 classic movie on timeless love titled 'Ólekú' by Túndé Kèlání. The movie is an adaptation of a novel (with the same title as the novel) by Akínwùnmí Ìshòlá. The movie was set to re-enact the 1970s and this reflected significantly in the visual element and designs in the film, sparking a fashion trend in Nigeria (Bísọ́lá, 2015).

re-surfaced in its variants in late 1997; it came to be called 'Ólekú', a Yorùbá expression that means 'elegance' or 'stunning'. The 'Ólekú' old-fashioned elegant style worn by the females, is a knee-length wrapper and a three-quarter arm length blouse, which the Yorùbá call 'ìró' and 'bùbá' respectively. This is worn with a head tie made from the same African print fabric. Also, shoes were not common at the time, so the choir are barefoot. The males are also dressed in the traditional style, not necessarily old-fashioned, and all performers are barefoot. In addition, the choir is adorned with neck beads, and the women also with all kinds of ear pieces. The two students being disciplined (male and female) wear Western-style clothing in black and white. The teacher wears an old-fashioned English costume worn by school teachers in the 1970s, (white shorts and shirt tucked in, with a tie and suspenders attached to the shorts, running across the shirt, and a cap. He also has socks and shoes). In addition, he puts on spectacles, holding a long cane made from bamboo, as well as files and books. The rice seller's costume is the same as those of the female students in the choir. The set design is somewhat plain and abstract (the backdrop seen on this stage is basically the stage curtains and the grand drapes that are usually used to mask the backstage areas), such that costuming becomes of particular importance, taking over the function of the set design by creating the atmosphere, style and mood of the performance.

The video coverage for 'Ọm'ọníresì', even though focused on the stage area, is multi-directional. It projects the viewing of the stage performance from different directions and manages to capture enough detail that not much is lost for viewers who were not present at the live performance.[132] What the coverage did not manage to capture, was the audience, for whenever the cameras were directed towards the audience, one is only able to see a darkened auditorium. About audience perception, Margaret Kartomi notes the expected reaction and reception of audiences to musical performance based on the musical type or genre thus:

> Audience behavior, expectations, and reception in commercial pop concerts are naturally very different in western classical music concerts, when audiences sit still in darkened concert halls and express their reaction to a performance by their applause at the end of a piece. Popular music audiences are much less reserved, expressing their physical, motor, and emotional response to a performance in an extrovert way during and after a performance, while jazz audiences characteristically clap after each solo. (Kartomi, 2014:205)

[132] The researcher was able to attend the live performance of this particular video recording.

Kartomi notes that audience members interpret performances based on their individual life experiences and also on a shared knowledge of the performance conventions and attention to the enthusiastic happenings in the stage arena. She cites Stuart Hall's (1980/1973) theory of audience reception in media and communication studies which states that: '…an audience does not passively accept a message or creative work but interprets it according to its members' dominant cultural background; moreover, its response possesses scope for negotiation and opposition' (Hall qtd. in Kartomi, 2014:204)). And she concludes that the implication of Stuart's argument for music reception in various cultures and genres should be developed further (*ibid*.).

Based on the filmed recording discussed here, it is apparent that Kartomi's view of audience's perceptions and responses presents us with little more than stereotypes. Gauging audiences' perceptions based on music genre categories can be limiting, as the audience discussed in this analysis illustrates. Oyèdúṅ's work has been conceived as art music, and yet the audience interacted with the staging in ways uncharacteristic for music of this kind and more in keeping with what Kartomi describes as a typical popular music audience. Their enthusiastic responses and engagement with Oyèdúṅ's 'Ọm'ọníresì' – as an intercultural work combining a number of artistic elements (music, visual and drama) – speaks to an African conception of performance (also of work conceived of as 'art music') as a multisensory and total experience.

'Ọm'ọníresì' is a work about power relations, not only between the populace and those who govern them, but about how a composer who expresses critique in a socio-political environment that places high value on respect and institutional hierarchy, can take up social issues on behalf of the powerless. The social meaning of the piece, carefully constructed in both the musical parameters discussed above, resonates widely in Nigeria because of Oyèdúṅ's use of a well-known melody that communicates intertextual meanings related to the melody's previous use in a television series. This intertextuality broadens the appeal of the music – people recognize the melody – but also helps to abfuscate the criticism by densifying the possible meanings the piece might want to convey. This degree of ambiguity is necessary when expressing criticism in socio-political contexts where criticism is often unwelcome.

4.2 'Tòkunbọ̀' (Second-hand/Fairly-used Products) from the *Hospital Cantata*

4.2.1 'Tòkunbọ̀' in context

The word 'Tòkunbọ̀', literally translated, means 'from overseas'. It is a Yorùbá coinage used to describe used products or second-hand items brought into Nigeria from overseas. In other words, second-hand goods and items imported into the country (mostly shipped) are called 'Tòkunbọ̀'. In addition, Tòkunbọ̀ is also a name that denotes both male and female genders, usually applied to Nigerians (Yorùbá) who are born overseas. Sometimes, parents of children born from what society regards as interracial marriage, can also name their children Tòkunbọ̀. Yorùbá names usually possess either a prefix or suffix, meaning that people called 'Tòkunbọ̀' would often have some (meaningful) syllables added to the name, even if they are often called by the short form (Tòkunbọ̀).[133]

'Tòkunbọ̀', in the way Oyèdúṅ uses the word in this choral piece that dates from 2003 and is the fifth number in his *Hospital Cantata*, denotes second-hand products from overseas. When he wrote it, he was a medical student at the University of Ìbàdàn. Oyèdúṅ was inspired to write 'Tòkunbọ̀' after a visit to Alẹ́sinlóyé market in Ìbàdàn (a market he mentions in this music) with his sister to make some purchase. He was surprised and perplexed at the fact that many buyers cherished second-hand products over new ones. Unable to sleep that night, he composed until dawn. In this respect, 'Tòkunbọ̀' is an important piece to consider the place of inspiration in Oyèdúṅ's view of composition. Oyèdúṅ recalls: 'I was supposed to spend the night to read for an exam. But as the inspiration came, I kept my book aside to write the music' (Oyèdúṅ, 2017). Later he reminisces on how he wrote this music:

> I remember, composing 'Tòkunbọ̀' in just one night. In fact, it was so funny that I started around 9pm that day. I'll receive [inspiration] a session and score, then get back to bed, telling myself I'll continue the next day. While in bed, I'll receive another session and jump out of bed to score again… that night I completed that work, from 9 pm to 6:30 am. Initially, my plan was just to do some sketching, so that I'll remember to work it out the following day. But I ended up working it all out. (ibid.)

[133] Refer to the footnote at the beginning of Chapter 2 (footnote 30) on the explanation of Yorùbá names.

'Tòkunbọ̀' can be described as a musical composition in which the composer engages with ethical and cultural issues in a didactic way, specifically to fashion a critique on the purchasing of products or items used by white people from overseas, and the implication that even the second-hand products of white people are better than new local products or similar products that do not signal white cultural attachments. The story told in the composition extends beyond the signification of 'used wares', and develops to Yorùbá cultural values or expectations imposed by traditional beliefs and ideologies as regards morals and ethics. Oyèdúṅ does this by developing a number of scenarios directed to four kinds of audience: first, to the general public; second, to a lady; third, to a married man; and lastly, to a married woman.

The first scenario is about the austere economic conditions in Nigeria that have resulted in many Nigerians preferring or settling for second-hand products from white people. He regards this as demeaning, and something that should not be happening. The second scenario is a market scene, (Alẹ́sinlóyé market),[134] that develops a conversation between three persons: a clothes seller, a lady who wants to purchase clothes and the lady's neighbor. The clothes' seller advertises her wares (both new and second-hand wares) and the lady opts to purchase a second-hand cloth, saying it is the same as new and and that there isn't a visible difference. The neighbor advises her to buy the new cloth. The third scenario shifts to presenting examples of second hand products like refrigerators that are defective and can lead to tragedies like the burning down of a house. Oyèdúṅ uses a man as the protagonist and a woman (his wife) as the antagonist. She sings of her husband who spends his salary to purchase a second-hand television that displays a rainbow-like image. Annoyed, she lashes out at him, calling him foolish and wretched and accusing him of accumulating debt. The fourth scenario revolves around a woman character. The composer paints a stereotypical picture of the expectations of a 'typical' Yorùbá man, who considers a woman virtuous in the light of how she accepts and dispenses her responsibilities regarding house chores. The text is something like a prayer to be spared a woman who is culturally worthless, mentioning some of the values lacking in such a woman: she can't cook, can't wash clothes, fetch water, split firewood, iron clothes, grind pepper, carry a baby on her back or pound yam. But she is talkative. The text ends with the message: 'products already used by whites are not ours'.

'Tòkunbọ̀' deals with a very problematic subject, and could cause offence to any number of people in an audience. The last scenario, for instance, portrays the patriachial system of

[134] Alẹ́sinlóyé is a big marketplace in Ìbàdàn, the city where Oyèdúṅ lives.

Yorùbá culture that sometimes relegates the role of a woman in the family only to household chores. In a modern society where gender roles are more fluid and contested, some cherished Yorùbá cultural values can only be interpreted as misogynistic. It is not to say, however, that this is how the music is heard. Audience members who associate with such traditional values may consider Oyèdúṅ's music morally instructive and didactic. In *A Critical Study of Bini and Yorùbá Value Systems of Nigeria in Change: Culture, Religion, and the Self*', Emmanuel Babátúndé collates five essays that reveal the tension between modern living conventions and traditional expectations for the 'ideal husband' and the 'ideal wife' in both the Yorùbá and Bini cultures (Babátúndé, 1992:13-20). Three of the essays are pertinent to Oyèdúṅ's concerns in this music, specifically his metaphoric development of Tòkunbọ̀ (second-hand) husbands and wives. Cultural beliefs regulate human principles as well as human patterns of living and being; and social change has over time influenced these beliefs. Babátúndé notes: '[… T]he perception of social change itself can be confusing as it has both negative and positive aspects and as it takes different connotations at different periods' (ibid.:20). Adéyemí Ògínní, who was at one time a music director of Oyèdúṅ's choir (UCH Sinfonia), describes his experience of the choir's performance of this particular piece to three audiences in three different settings.

> …'Tòkunbọ̀', which I conducted at three different scenarios, was received by the audience in three different ways. Yes! [He pauses]. In UCH where you'll find middle class people (lecturers, students), it was easier to laugh at it. There is this part in the song, 'oko mí gbowó osù, ólosí isò tòkunbọ̀, óra telifísoṅ t'oń yo rénbò' [my husband received his salary, headed for the second-hand market, to buy a rainbow-like television], or Alẹ́sinlóyé clothes. So now, for a song like that UCH audience would just laugh, it doesn't matter if you patronise the market. We did this same song in Ládojà Mapo Hall (a public hall in Ìbàdàn), the concert was sponsored by the governor ... think about the audience, different political parties at the grass roots with market women and all that... when we got to that part in the song where we sing gleefully 'gòngò sú' (meaning fricking idiot), the whole hall went quiet. And remember the reason for that 'gòngò sú' is because the husband bought a television showing rainbow [a second-hand product]. You see a lot of people there could identify with that, because it is normal for them. So it is easier for you as middle class who can get by, you have a little bit of money and the rest and have choices. But some can't afford nothing and then they find such music abusive to their personality. They went quiet because they knew what it meant. For us (the choir) Tòkunbọ̀ was a very beautiful song, we sang it everywhere, but for that particular audience, it wasn't it. (Ògínní, 2016a)

Although Ògínní does not mention the third scenario, the anecdote above illustrates how 'Tòkunbọ̀' could be heard differently by different class audiences sharing broad cultural parameters like language and listening culture.

4.2.2 'Tòkunbọ̀', basic structure

The text of 'Tòkunbọ̀' is provided below, with an English translation of the original Yorùbá by the author:

Text	**Translation**
Tòkunbọ̀, Tòkunbọ̀, ará e gbà mí o	Fairly used, fairly used, my people come rescue me
Gbogbo bàtà gbogbo èwù	All the foot wears, all the clothes
Wọ́n ra ní tòkunbọ̀	Are bought as fairly used
Ẹwá, ẹwá kale dà nù	Come, come, let's chase this out
Ẹwá, ẹwá kale àsà	Come, come, let's chase this culture,
Àsà tòkunbọ̀ yí kúrò láyi káwa	of fairly used products from our environment
Tòkunbọ̀, Tòkunbọ̀, ará e gbà mí o	Fairly used, fairly used, my people come rescue me
Gbogbo bàtà gbogbo èwù	All the foot wears, all the clothes
Wọn ra ní tòkunbọ̀	Are bought as fairly used
Ọ̀stérítì yí ló múwa rà lò kù	'Tis this austerity that turned us to users of fairly used items
Ọ̀stérítì yí ló mú warà o	This austerity measure made us purchase them
Ọ̀stérítì, ọ̀stérítì tòkunbọ̀ sí'lé	Austerity, austerity brought this to our homes
Ọ̀pòlójé, ọ̀pòlójé, tòkunbọ̀ ló dé	It's cheap, it's cheap, fairly used items here
Ọ̀pòlójé, òpòlójé, tòkunbọ̀ ló dé	It's cheap, It's cheap, fairly used items here
Ọ̀pòlójé, ọ̀pòlójé, tòkunbọ̀ ló jé o	It's cheap, it's cheap, it is fairly used
Ọ̀pòlójé, ọ̀pòlójé, o, àlòkùòyìnbó	It's cheap, it's cheap, products already used by the Whites
Àlòkùòyìnbó, àlòkùòyìnbó	It has been used by the Whites, it has been used by the Whites
Àlòkùòyìnbó, kĩ̀ṣe tàwa	Products already used by the Whites are not for us
Aráàdúgbò, ewá gbọ	My neighbours! Come listen to this
Ẹwá gbọ́, ẹwá gbọ	Come listen, come listen
Mo rí sisí kan o, l'álẹ́sinlóyé o	I saw a young lady at Álẹ́sinlóyé

L'óbá p'aláso o, sisí p'aláso o	She called on a clothes seller, the lady called the clothes seller
L'aláso bá dáhùn pé, èwo le fé o	The clothes seller then asked, 'which do you want?'
Ṣé tòkunbọ̀ tàbí tuntun	Is it the fairly used or the brand new?
Èwo le fé o, sisí bá dáhùn ó wipe	Which do you want? The lady answered and said,
Mi o mind tòkunbọ̀, the same thing mà ni wọ́ń kè	'I don't mind the fairly used, they're same as the new'
Wọn kúkú lé mọ̀ you know	People can't tell the difference you know?'
Sisí o, sisí o, òbá má ra tòkunbọ̀,	Oh young Lady! You shouldn't have opted for the fairly used
Má ra tòkunbọ̀, tòkunbọ̀,	Don't buy the fairly used,
ṣé o gbọ mi ò sisí	Do you hear me Lady?
Sisí o, sisí o, ò bá mára tòkunbọ̀	Young lady, you shouldn't buy the fairly used
Ah ṣé o gbọ mi ò sisí	Do you hear me lady?
Oń'jólé, oń'jólé, fríjì fríjì, tòkunbọ̀	It burns down the house! Fairly used refrigerator
Oń'jólé, oń'jólé, ṣọ́ ra fun o tòkunbọ̀	It burns down the house, beware of fairly used products
Ọko mi bá gb'owó'sù, ó bá lo sí'sò tòkunbọ̀	My husband received his salary, off he went to the fairly used stall
Bá'lé mì fé ra telifísòn, óbá ra tòkunbọ̀	My husband wants to buy a television set, so he bought fairly used T.V. Moron!
Gòngò sú (odidare), gòngò sú(odidare)	Foolish man (slow of heart), foolish man (slow of heart)
Gòngò sú (odidare), gòngò sú (odi dare)	Foolish man (slow of heart), foolish man (slow of heart)
Àlòkù, àlòkù, ló ra telifísòn	Fairly used, fairly used, he bought the television set
Àlòkù, àlòkù ló ra telifísòn	Fairly used, fairly used, he bought the television set
T'óyo reńbò, tó tún yo reńbò, tó tún yo reńbò o	It displays rainbow-like image
Ta lóni dìdìrìn, ta ló ni dìdìrìn	To whom does a moron belong?
Ta lóni dìdìrìn ọko tó gbé tòkunbọ̀	Who would claim an idiotic husband that buys used items?
To ńje gbèsè to ńje gbèsè	He pikes up debts
Gbèsè gbèsè mó gbèsè	Debt, debt upon debt
To ńje gbèsè to ńje gbèsè	He accumulates debts
Gbèsè gbèsè mó gbèsè	Debt, debt upon debt
Gbèsè gbèsè je gbèsè	Debt, debt upon debt
Gbèsè gbèsèńlá oníyà	Huge debts. Wretched fool!

Orí mi má jẹ́n fé'yàwó tòkunbọ̀	May my head save me from marrying a fairly used wife
Orí mimá jẹ́n fé'yàwó tòkunbọ̀	May I not marry a fairly used wife
Kòlè dá'ná kòlè fo'so fo'so o	Who can't cook, who can't wash clothes
Kòlè pọn'mi, pọn'mi o, kò lè lo'ta	Who can't fetch some water, who can't grind pepper
Àf'ejó kòlè gún yán, kòlè lagi lagi o	But a talkative, she can't pound yam, can't split firewood
Kòlè lọ sọ lọsọ o, kòlè pon'mọ, pon'mọ o	can't iron clothes, she can't back a baby
Tòkunbọ̀	Fairly used!
Kòròfo ìsáná, no testing,	Empty matchbox, no testing,
kòrò fo ìsáná no testing	Empty barrel, no testing
Kò lè dáná kòlèfo'sọ, fo'sọ o	She can't cook, she can't wash
Kò lè pọn'mi pọn'mi o, kọ le lọta, lọta o	Can't fetch some water, can't grind pepper,
Àf'ẹjọ́ kòlè guń yań, kò lè lagi lagi o,	But a talkative, she can't pound yam, can't split firewood
Kòlè lọ'ṣo lọ'ṣo o, kò lè pọn'mọ pọn'mọ o	She can't iron clothes, she can't back a baby, yes!
Tòkunbọ̀	Fairly used
No testing, no testing, no testing	No testing, no testing, no testing
No testing, no testing, no testing	No testing, no testing, no testing
Àlòkùòyìnbó, kĩṣe tàwa!	Products already used by white men are not ours.

These lyrics are set musically by the composer and have been grouped by the current author into the following four-part structure:[135]

Section A – Bars	Section A	Tonality
1-22	Piano introduction, $\frac{4}{4}$ time signature (1-4); soprano and alto entries starting with anacrusis (4); tenor and bass join (5); piano interlude (21-22).	B flat major
	Section A'	
23-48	Choir and piano start in unison (23); piano ends section (codetta) (47-48)	B flat major (G minor)
Section B	Section B	

[135] The bar numbers differ from the printed music. The music begins with an anacrusis, and the composer should have adapted the last bar of the work accordingly. However, Oyèdúñ notates a full last bar. This has resulted in the music software numbering the anacrusis bar as bar 1. I have renumbered the work, with bar 1 being the first full bar of the piece.

49-79	Piano introduction (49-52); Pivot chord modulation (49); change of tempo $\frac{6}{8}$ (49); choral entry 53; change of tempo $\frac{4}{4}$ (75); parlando (expressive) with piano (75-77); piano transition to Section C (78-79)	D major
Section C	Section C	
80-116	Soprano and alto entries (unison) with piano (80-87); repeat of bars 80-88; choral entry, Variation I (chromatic modulation) (89-96); Variation II (97-104); extension with new musical material (104-116)	D major B flat major
Section D	Section D	
117-160	Change of time signature $\frac{12}{8}$ and bass voice entry (117); Repeat(s) (117-120), (121-125); pivot chord modulation; new thematic material (128); bridge (140-144); Variation I (144-152); Coda (154-160)	B flat major F major

Table 4:2 Musical form of 'Tòkunbọ̀'.

4.2.3 Choral style and accompaniment

'Tòkunbọ̀' commences with a simple quadruple time ($\frac{4}{4}$), with a four bar piano introduction starting with an upbeat (anacrusis). This kind of anacrusis is unusual, because neither the final measure of the 'A' section (bar 22, Figure 4:31), nor the final bar of the music (bar 160, Figure 4:45) acknowledges the anacrusis through completion. The two bar thematic statement in the piano introduction foreshadows the voice entries in bar four choral part, while next phrase varies this material rhythmically and melodically with diatonically derived tones (Figure 4:28, yellow marked passages), ending on a perfect cadence in bar 4 (ii^7-V^7-I) (see Figure 4:28, bar 4).

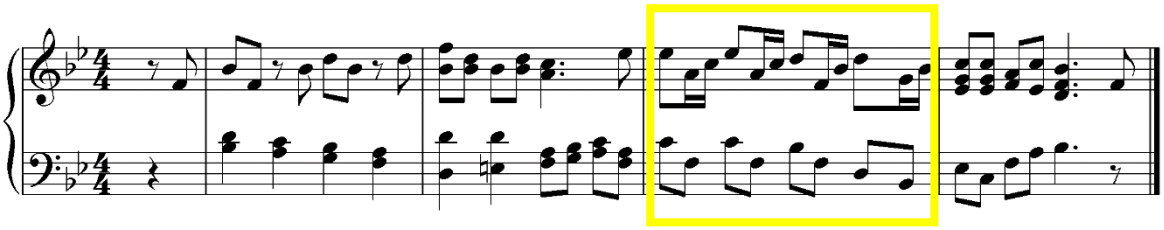

Figure 4:28 Bars 1-4, 'Tòkunbọ̀' (Oyèdúṅ, 2003:1).

The choral entry starts with the soprano and alto voices on the last subdivision of the beat in bar 4, while the tenor and bass start on the first beat in bar 5. The soprano and alto voices move independently from the tenor and bass (see Figure 4:29, bars 4 to 8, marked red) and the full SATB conjoins homophonically at the end of the phrase in bar 8 (blue marking). The piano accompaniment is comprised of a mix of the rhythmic movement in the voices, except in bars 7 (Figure 4:29, passages marked yellow) and 12 respectively, where it aligns with the soprano and alto voices. The theme is repeated from the last beat of bar 8 to bar 12.

Bars 13 to 16 (Figure 4:30) display another four-measure subordinate theme closely related to the previous one. Here, the inner voices – alto and tenor – continue on their own, moving at a maintained parallel distance of a third (bars 13 to14, marked red).The left hand of the piano doubles the alto and tenor line while the right hand of the piano effectively performs written out ornamental figuration: bar 13 and 15 contains mordents, and bar 14 is a short trill, consisting of a rapid alternation between F and G (see Figure 4:30). The sub-theme ends in bar 16 with a prefect cadence (V^7b-I). Thereafter, the introductory theme is repeated (bars 16 to 20) and the piano ends the A' section with a two-bar interlude (bars 21 to 22), repeating the material in 19 and 20. The notational mistake that fails to complete the anacrusis is noticed in bar 22 (see Figure 4:31, yellow marking).

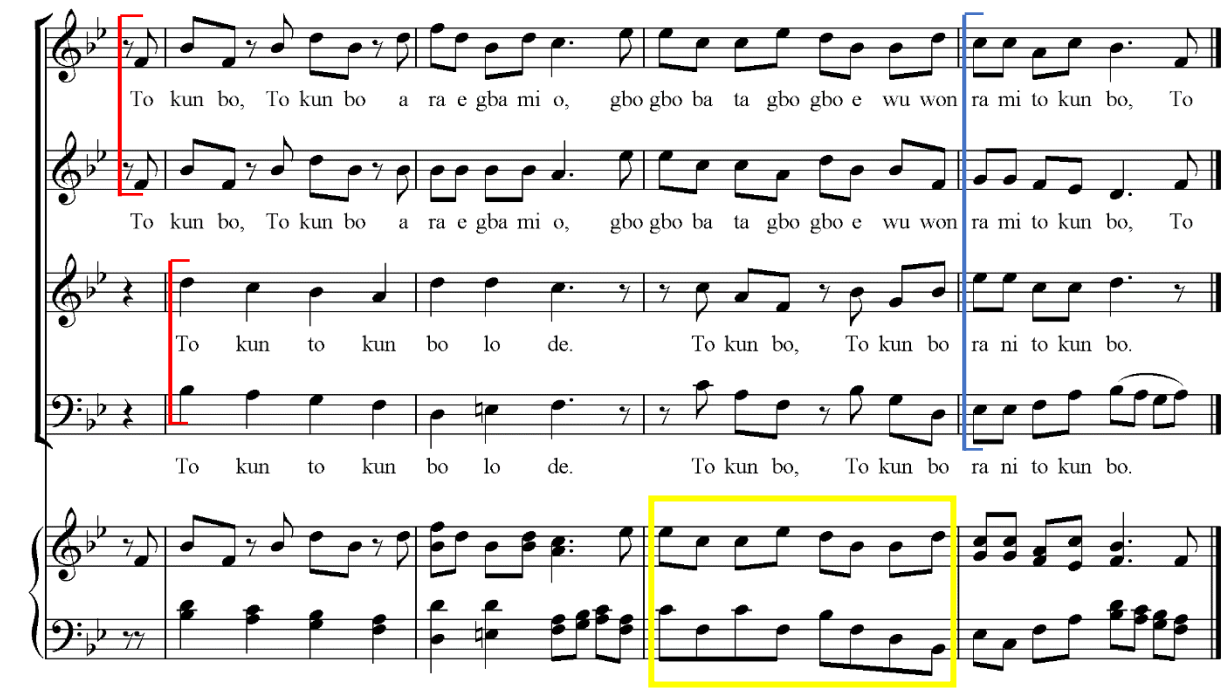

Figure 4:29 (B flat major) Bars 4-8, 'Tòkunbọ̀' (Oyèdúnù, 2003:1).

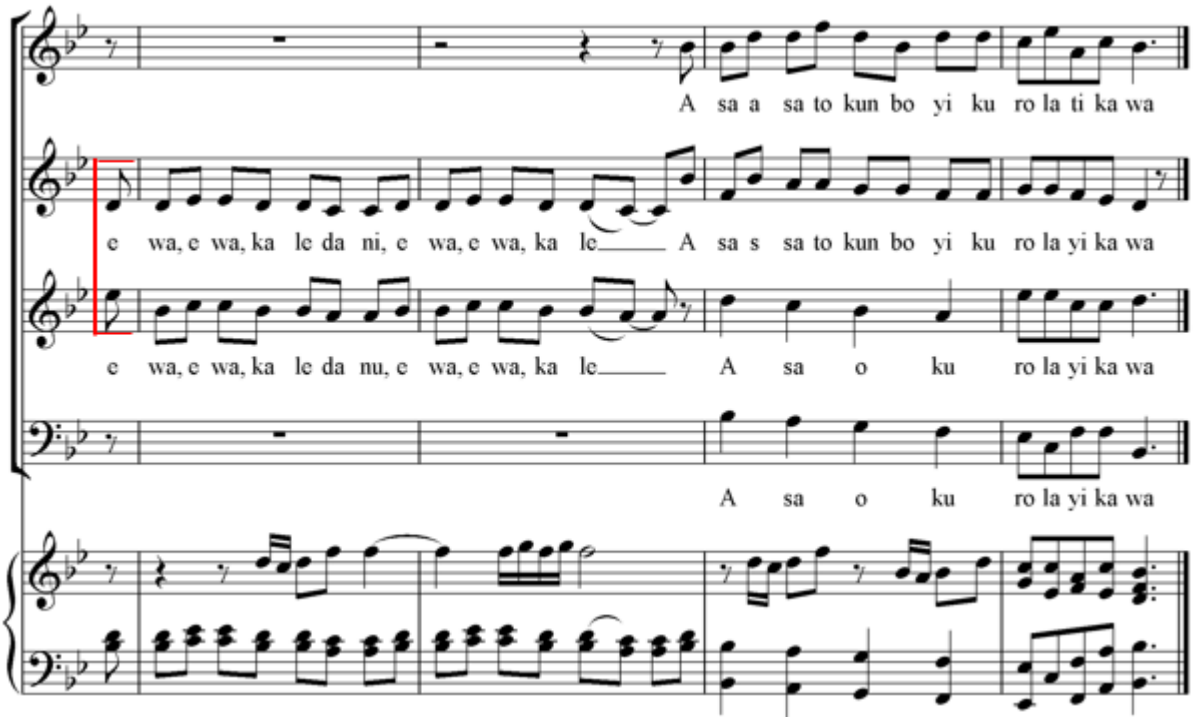

Figure 4:30 (B flat major) Bars 13-16, 'Tòkunbọ̀' (Oyèdúnù, 2003:2).

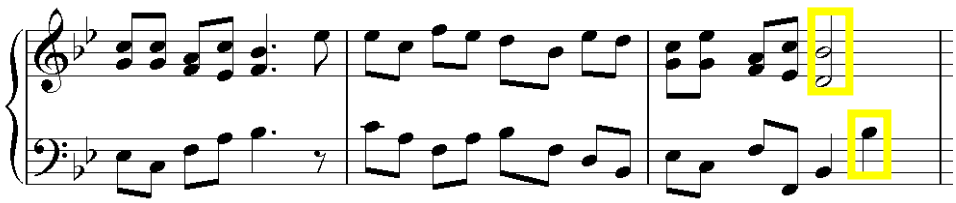

Figure 4:31 Bars 20-22, 'Tòkunbọ̀' (Oyèdúnù, 2003:3).

Section A' begins from bar 23 with new thematic material presented in an eight-bar phrase (bars 23 to 30), with the piano and all voices in unison for the first two bars (bar 23 to 24). The voices dissolve into harmony from bar 25, with a chromatic coloration in bar 26 in the alto and bass voices (the intervals of a major third and minor sixth respectively – Figure 4:33 marked yellow). On the last two beats of bar 26, the soprano and right hand of the piano paint the text and tone around the dominant chord leading to bar 27. The tone painting of the word 'ọstérítì' (austerity) recurs in bars 27 and 28 for the soprano, bass, and left hand of the piano (Figure 4:33, red marking). The left hand of the piano and bass voice play around the dominant note in bar 28, while the right hand of the piano plays in a florid style taken over by the left hand in the next bar in a descending scale that leads to an eighteenth century cadenza-like closure of the principal theme on a cadential six four chord progression I^{6}_{4}-V^{7}-I (see Figure 4:33, black marking). In bars 27 and 28, the tenor sings detached quaver notes against the sustained notes of the alto voice (see Figure 4:33, blue marking) to articulate the word 'ọstérítì' (or 'austerity'). In actual fact, Oyèdúṅ amplifies the word 'austerity' using both this truncated enunciation, as well as the contrasting glittering runs in the piano accompaniment.

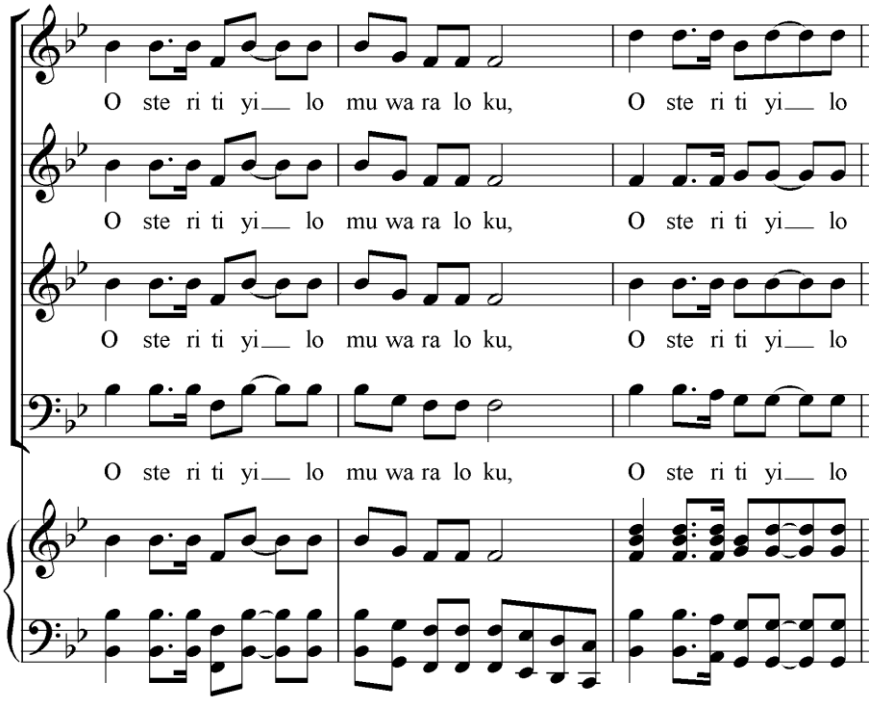

Figure 4:32 Bars 23-25, 'Tòkunbọ̀' (Oyèdúṅ, 2003:3).

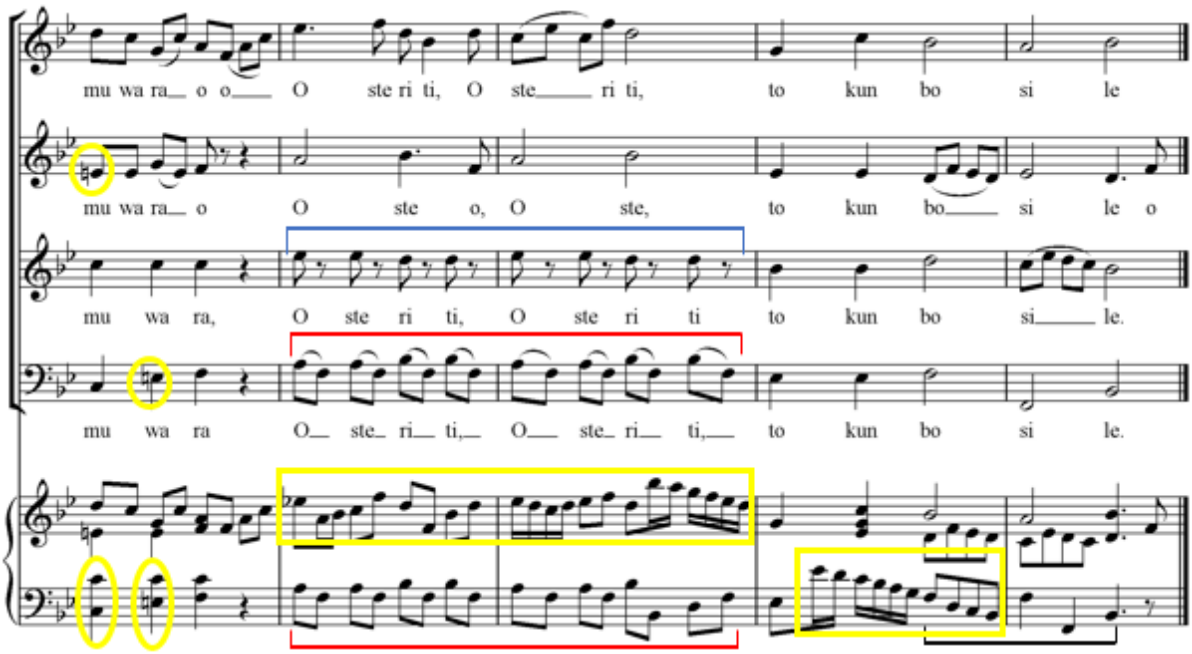

Figure 4:33 Bars 26-30, 'Tòkunbọ̀' (Oyèdún, 2003:3).

Another theme starts on the last quaver on bar 30 and lasts until bar 48. Here, Oyèdún introduces polyphonic melodic writing. Bar 30 begins with a hocket technique and polyrhythm until bar 38 (Figure 4:33, Figure 4:34, Figure 4:35). The word 'ọ̀pọ̀lójé' is bounced to and fro by the voices. The alto voice starts in bar 30 with 'ọ̀ pọ̀', exchanging the word with the soprano and tenor voices that complete the word ('ló jé'), creating the effect of a hiccup, while the bass voice creates a polyrhythmic texture with the other voices on the same word (bars 30 to 31). The hocket and polyrhythmic technique is reiterated four times using a variety of pitches, until bar 38 (the fourth iteration) that ends on a perfect cadence (V^7-I) (see Figure 4:35, marked in yellow). The third iteration – bars 35 to 36 results in a harmonic dissonance created by the alto voice and piano (first inversion dominant seventh in a tonic chord in B flat major which resolves to subdominant chord) (I^{b7}b-IV, Figure 4:35 yellow marking). Apart from this use of the subdominant chord, the material comprising the piano accompaniment and different voices from bars 30 to 38 outline the tonic and dominant chords.

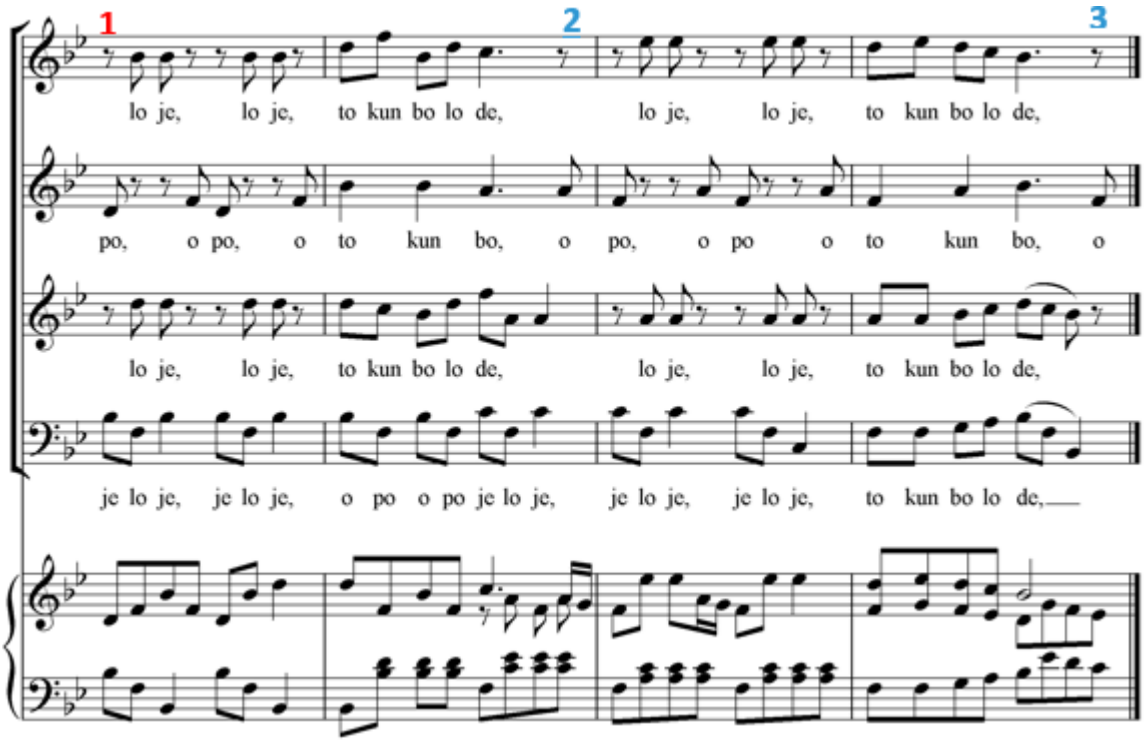

Figure 4:34 Bars 31-34, 'Tòkunbọ̀' (Oyèdún, 2003:4).

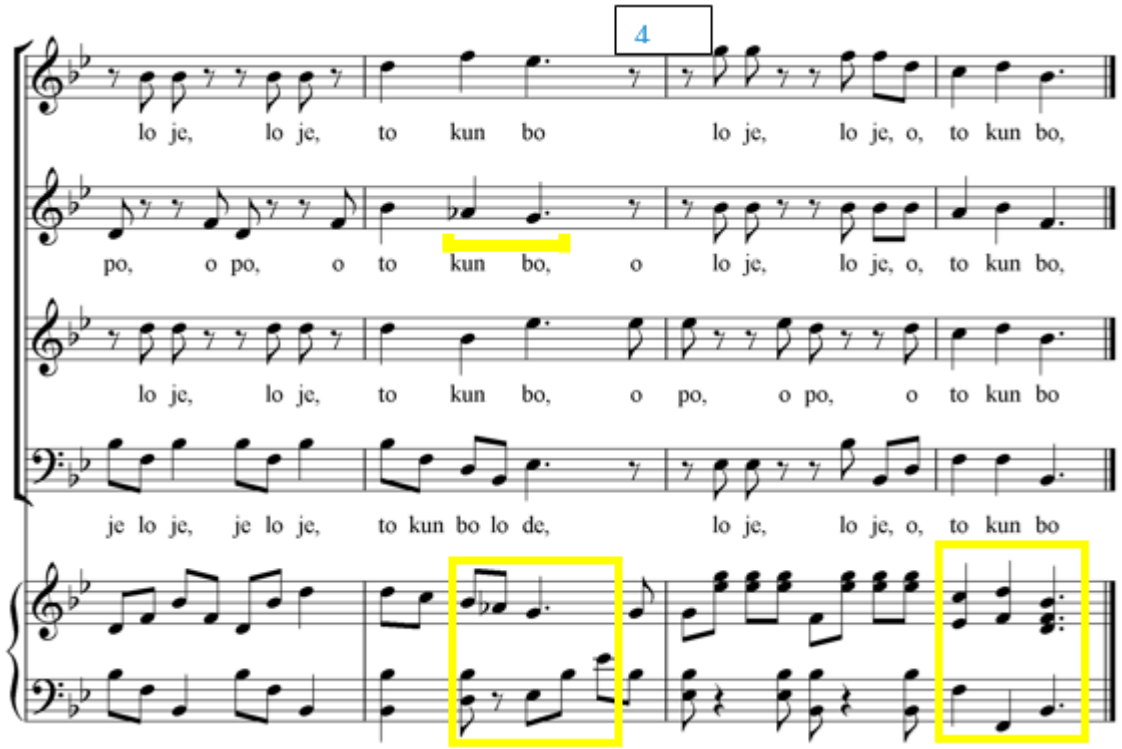

Figure 4:35 Bars 35-38, 'Tòkunbọ̀' (Oyèdún, 2003:4).

Yet another theme of section A' starts on an upbeat from bars 38 to 48, where all four voices sing independent melodies and Oyèdún makes use of various musical devices. The sopranos

sing from the upbeat of bar 38 in descending sequences (commencing on Ab and continuing to G-F-E). The material is repeated from bars 42 to 45, and with the exception of the alto voice, the other voice parts are connected to the repeat by passing notes (see. Figure 4:36, yellow marking). The alto voice starts on a weak beat in bar 39 and crosses parts with the sopranos in bar 41 (see yellow marking). The tenor voice employs various devices (see Figure 4:36, passages marked in blue) like tied notes (bars 39 to 41, 43 to 45), followed by lower neighboring notes that are sequential (bars 39 to 40, 43 to 44), passing notes (bars 41, 45) and an inverted turn (bar 42). The bass begins on bar 39 with long notes on wide leaps and picks up momentum after the alto entry. From bar 46, all voices come together in homophony and bring the vocal passage to a close on a perfect cadence (I-V^7-I). In contrast to the voices, the piano accompaniment from bar 39 to 48 adopts a homophonic, chordal character (with the exception of bar 42). The A' section is brought to a close with a two-bar piano accompaniment (bars 47 to 48) on G minor tonality and a Picardy cadence (v-i^3) (see Figure 4:37, marked in yellow).

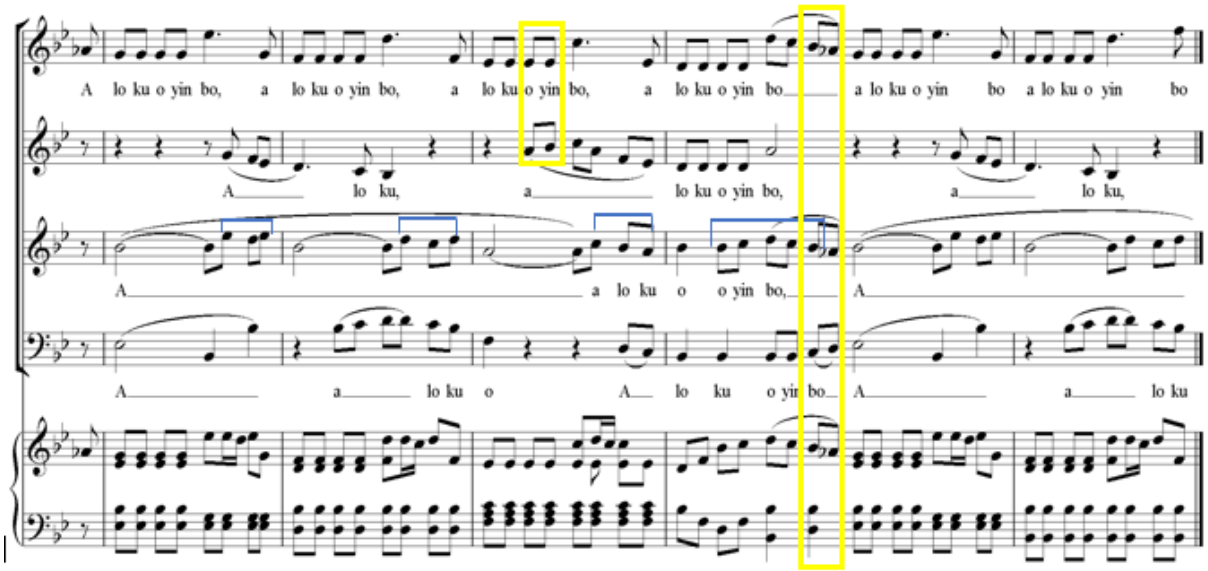

Figure 4:36 Bars 38-44, 'Tòkunbọ̀' (Oyèdúṅ, 2003:4,5).

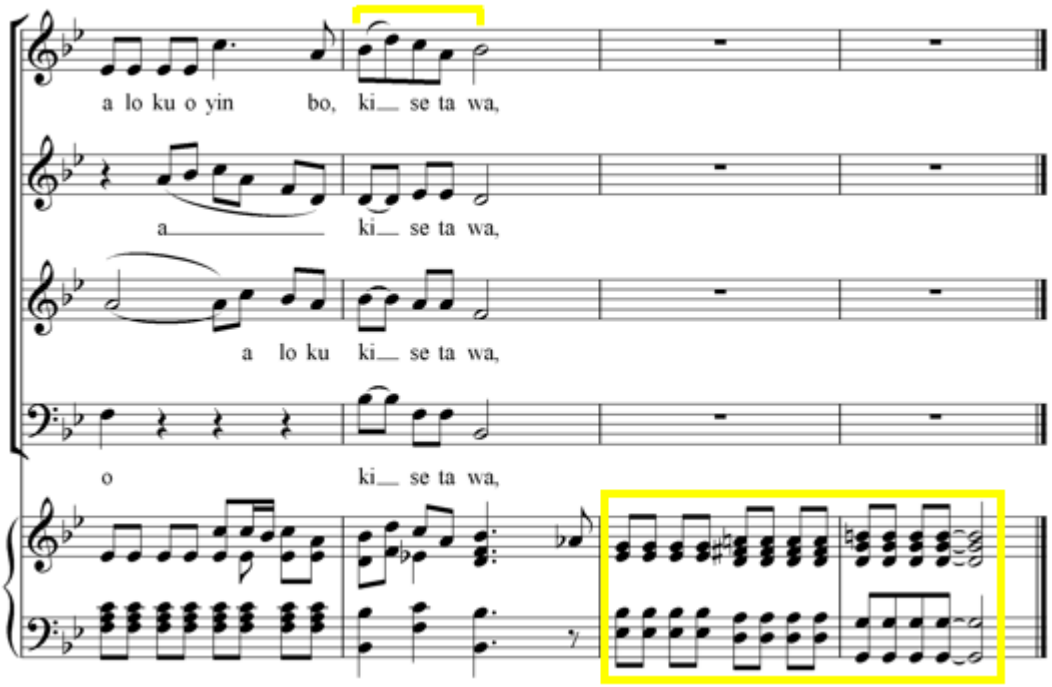

Figure 4:37 Bars 45-48, 'Tòkunbọ̀' (Oyèdún, 2003: 5).

Section B begins with a pivot chord modulation (tonic chord with a Picardy third in G minor which becomes a subdominant chord in D major) that proceeds with a change of key signature in D major, accompanied by a change of tempo to compound duple ($\frac{6}{8}$), and a four-bar piano introduction. (Figure 4.38, bars 49 to 52, marked blue). This small introduction introduces the first material of the sopranos and altos in a chordal style. The voices enter in bar 53, with the sopranos and altos singing in unison in bars 53, 57, 61, and 65 to 73. Rhythmically, two pairs of voices – the sopranos and altos, and tenors and basses, respectively – move together as pairs with the result of a binary division (see Figure 4:38, marked red).

Oyèdún employs a number of chromatic harmonies, intervals and accidentals in this section of the piece: bar 57 has a second inversion of a mediant chord resolving to the submediant chord in bar 58 (C,A,F# to B,D,F); bar 58, an altered sixth chord resolving to the tonic (Bb,D,E# to D,A,F); bars 62 to 63, a D major ninth chord resolving to a subdominant chord; in bar 63, an enharmonically written diminished seventh chordon D resolving to a tonic chord in its second inversion (E#,B,G#,D to A,F,D); in bar 65, a major sixth interval (C to A); bar 66, another major sixth (A# to F); in bar 71, a supertonic diminished chord resolving to the tonic (Figure 4:38). Although the voices move homophonically with the piano accompaniment, these chromatic harmonies colour the sound. From bars 69 to 70, Oyèdún writes a short canonic gesture between two pairs of voices (soprano and alto; tenor and bass, Figure 4:38, yellow

markings), singing in unison. The two pairs of voices are then unshackled and rhythmically go their own way up to bar 74 (see Figure 4:38 and Figure 4:39, red markings).

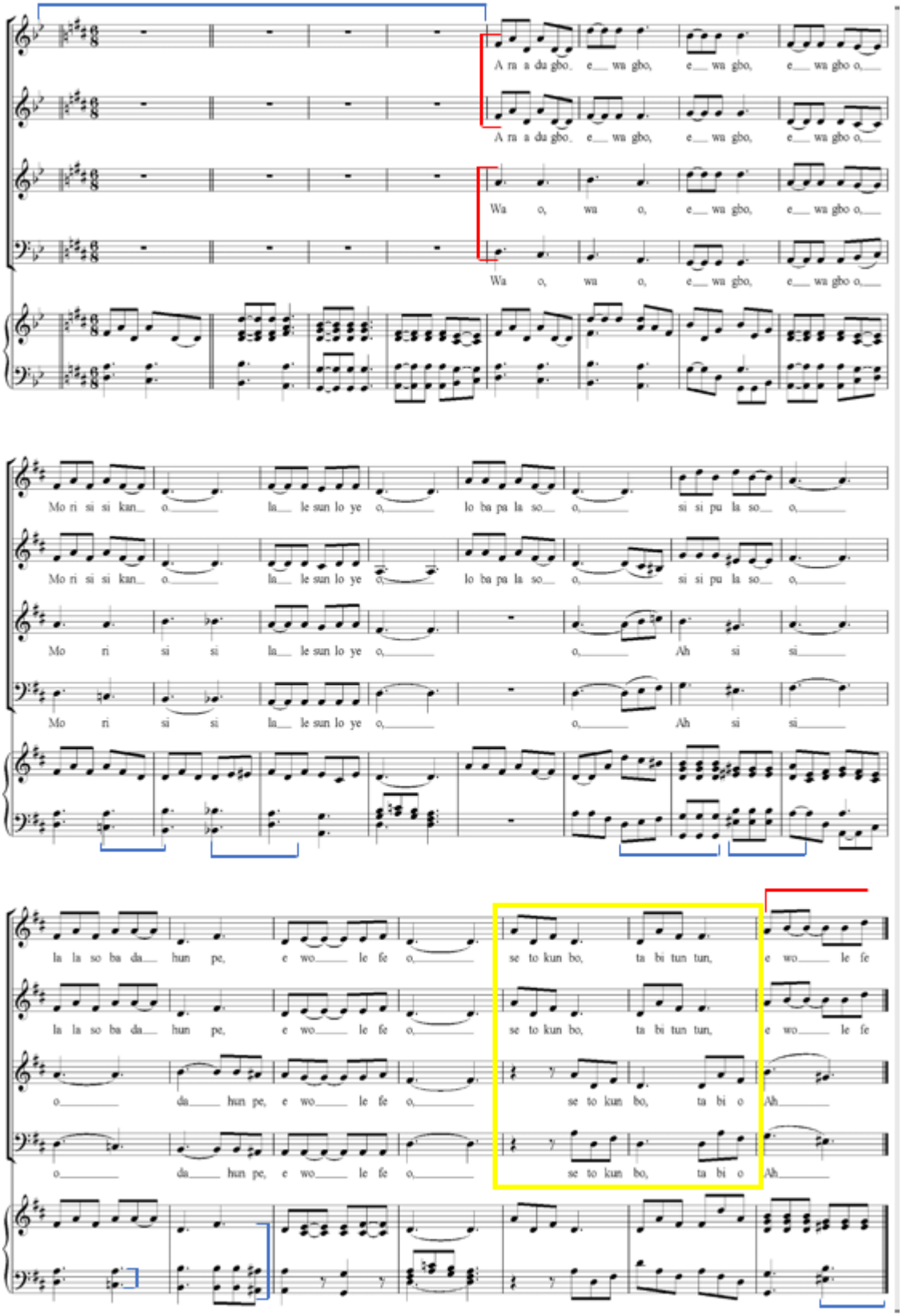

Figure 4:38 Bars 49-71, 'Tòkunbọ̀' (Oyèdún, 2003:5-7).

At this point, Oyèdúṅ introduces a change of tempo to a simple quadruple time ($\frac{4}{4}$) and a parlando, that is, an expressive speech for the soprano and altos with chordal accompaniment suggesting a tonal area in which the speech unfolds (see Figure 4:39 below). The parlando would have been more suitable for a solo voice, but unconventionally, Oyèdúṅ requires all the sopranos and altos to execute it. The harmonic colouration in the piano accompaniment starts off with a minor tonality, the first chord (bar 75, Figure 4:39, marked in blue) being a dominant chord in B minor resolving to a submediant chord in bar 76. This is followed by a Neapolitan 6th chord followed by a chromatic circling of the dominant pitch by the right and left hands of the piano in octaves (bars 78 to 79, Figure 4:39, passages in yellow), (G#-A, G#-A, G#-A, G-A, F#-A, E-A). The last chord in bar 79 finally presents the full dominant seventh chord, while the circling of the dominant pitch in bars 78 and 79 in fact provide an interlude to the choral entry in bar 80.

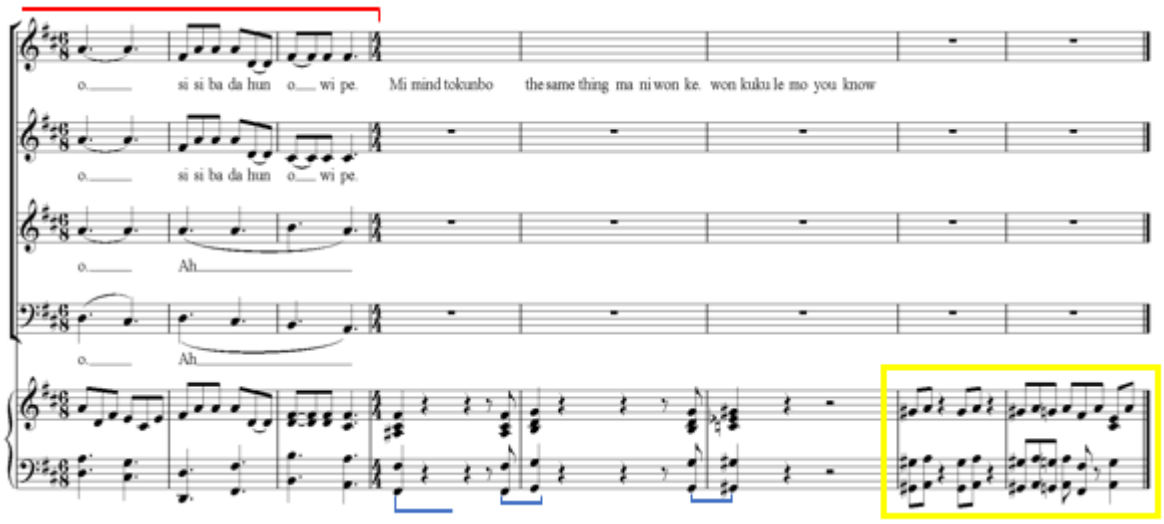

Figure 4:39 Bars 72-79, 'Tòkunbọ̀' (Oyèdúṅ, 2003:7,8).

Section C commences in bar 80 as a continuation of the figuration initiated in the piano interlude. The sopranos and altos sing in unison, while the tenors and basses are silent (bars 80 to 88, Figure 4:40). The right hand of the piano doubles the vocal part, while the left hand darts between the tonic, dominant and leading note in wide leaps (bars 80 to 87), except in bars 83 and 87 where full dominant and tonic chords are presented. The section is repeated, ending in bar 88 on a chord built on the flattened mediant root in D major (F-C-Eb, Figure 4:40, yellow marking), and which turns out to be a sudden modulation back to B flat major through the introduction of the dominant seventh of that key.

Bar 89 commences in B flat major, with the new key indicated by a key signature. It is a variation of the material presented from bar 80, and continues from bars 89 to 96 in a largely homophonic texture maintained by the choir and piano, with the piano doubling the vocal parts (see Figure 4:40).

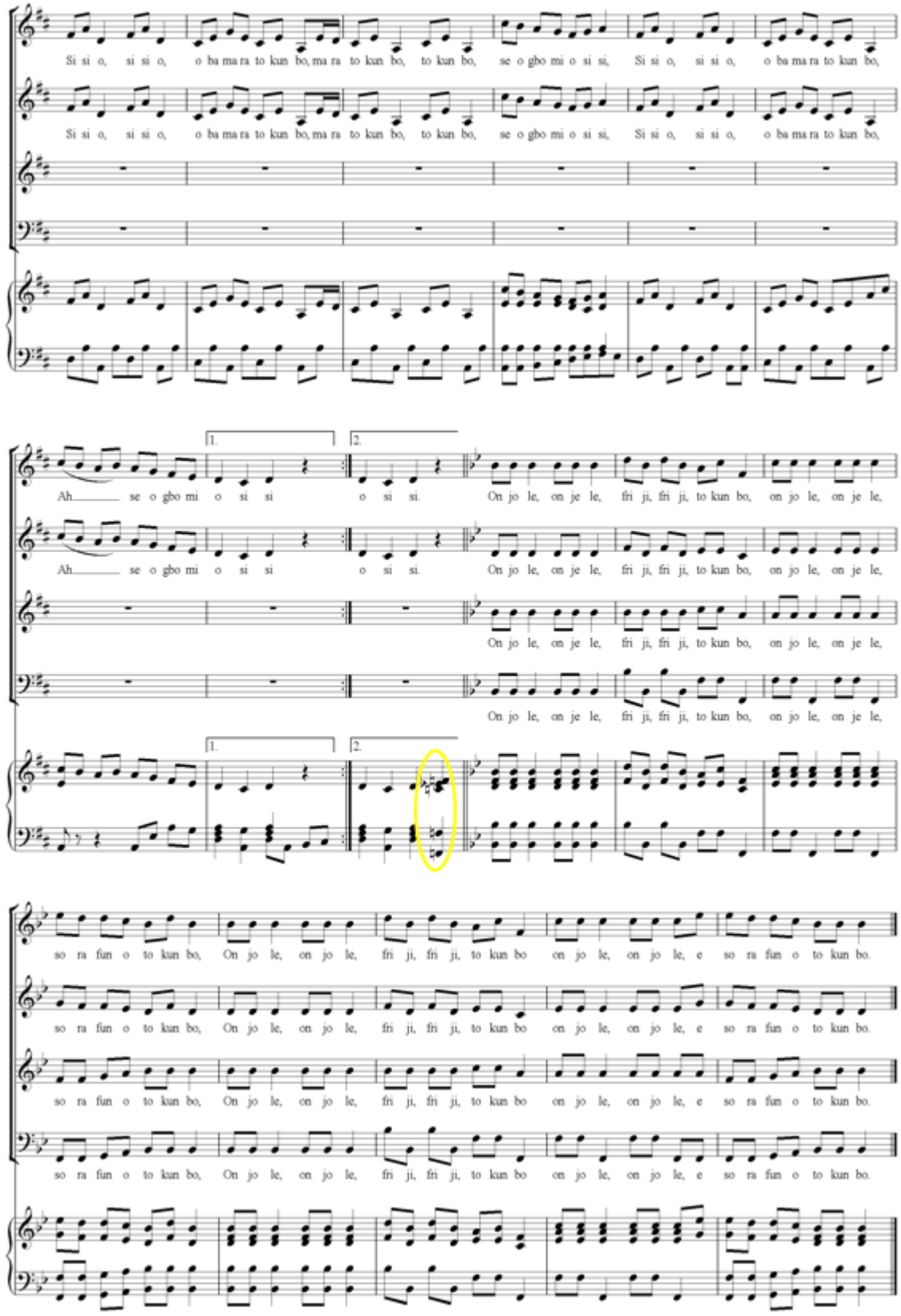

Figure 4:40 Bars 80-96, 'Tòkunbọ̀' (Oyèdúnù, 2003:8,9).

A second variation starts in bars 97 to 104 and extends up to bar 116, ending on chord built on the lowered submediant (Gb) that functions as the upper leading tone to F, facilitating a return to the dominant chord (see Figure 4:41, blue marking). In this variation, all four voices and the piano perform in unison in bars 97 to 98, and also in bars 101 to 102, but the alto and bass voices break into harmony on the last minim using devices such as passing notes (bass) and other motivic figures (bars 102 and 103) (see Figure 4:41, red markings, alto: D-F, D-F, D-F, E-D).

The extension of the variation is presented as a call and response form, where the soprano issues the call with a dotted rhythm (dotted quaver and semi-quaver) followed by a sustained dotted minim. This is then followed by a coordinated response from the altos, tenors and basses. The call and response is sequentially expanded (Figure 4:41, yellow markings indicate calls: bars 104, 105; Bb-F; bars 106,107; D-G), with corresponding harmonic responses on the dominant and major submediant in B flat major (Figure 4:41, yellow marking). The extended passage is brought to a close by a contrapuntal or imitative call, started by the alto voice while other voices are silent in bars 112 to 113, marked in blue) and other voices takes their turn (bass, tenor and soprano in that order). All voices then sing in homophony with the character indication of ‘rallentando’ from bars 114 to 116 ending on two fermatas – one each on the two minims – and on an imperfect cadence (flattened submediant without the fifth moving to a dominant chord).

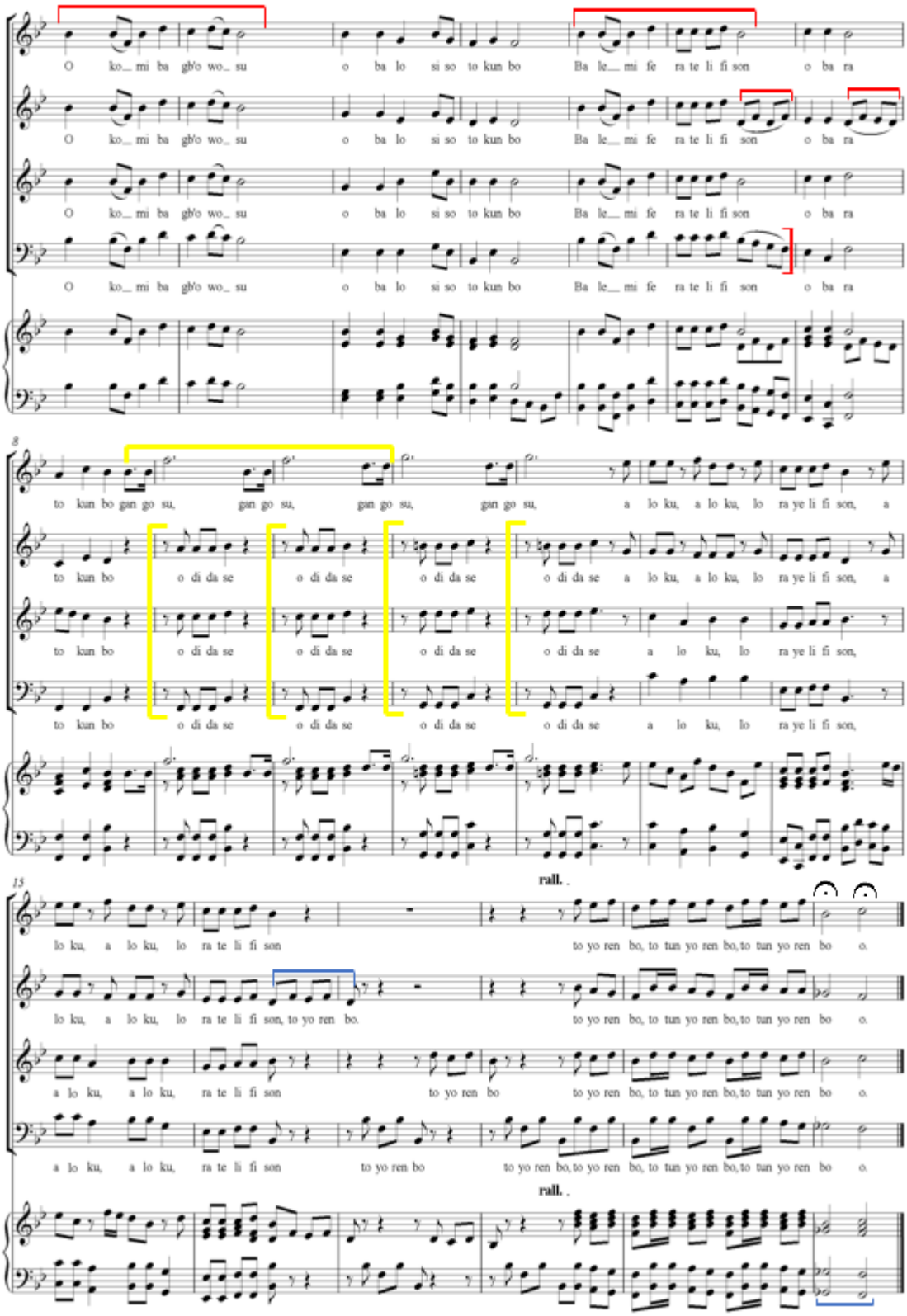

Figure 4:41 Bars 97-116, 'Tòkunbọ̀' (Oyèdún, 2003:9-11).

The D section, which is the last sub-section of this music, begins with a change of tempo (compound quadruple, $\frac{12}{8}$) and a character indication of 'Furioso (Aggressivo)' in bar 117 (see

Figure 4:42). The bass voice starts this section while the piano and other voices are silent. Thereafter, the tenor joins the bass, forming an interval of a third (bar 118). All the voices join in from bars 119-120 with a repeat (parallel movement, homophonic texture) specified for bars 117 to 120. Bar 121 starts with a hocket technique, where three voices (soprano, alto and tenor) share the subdominant harmony on the word 'To ńje' (He owes) and the words completed by the bass voice 'gbèsè' (debt), echoed in bar 123, whereas all voices and piano combine in bars 122 and 124 with a repeat of the phrase ending on bar 125 (Figure 4:42, blue markings). Oyèdúṅ uses a chromatic chord of the submediant in its first inversion (Bb,G#,D) in bar 124 (the bar that ends the first phrase) before it returns to the repeat (Figure 4:42, marked in yellow). Bars 126 and 127 are basically the same musical material as is presented in the previous bars, but Oyèdúṅ uses these bars as a modulating transition to F major, and the next variation. Bar 127 moves from a dominant seventh chord built on the supertonic to a dominant chord in its second inversion (ii^7–V^6_4) (Figure 4:42, red marking). The V^6_4 becomes a pivot chord that leads to the tonic chord in F major. The first beat in bar 128 (F major) in fact, functions as the end of this theme.

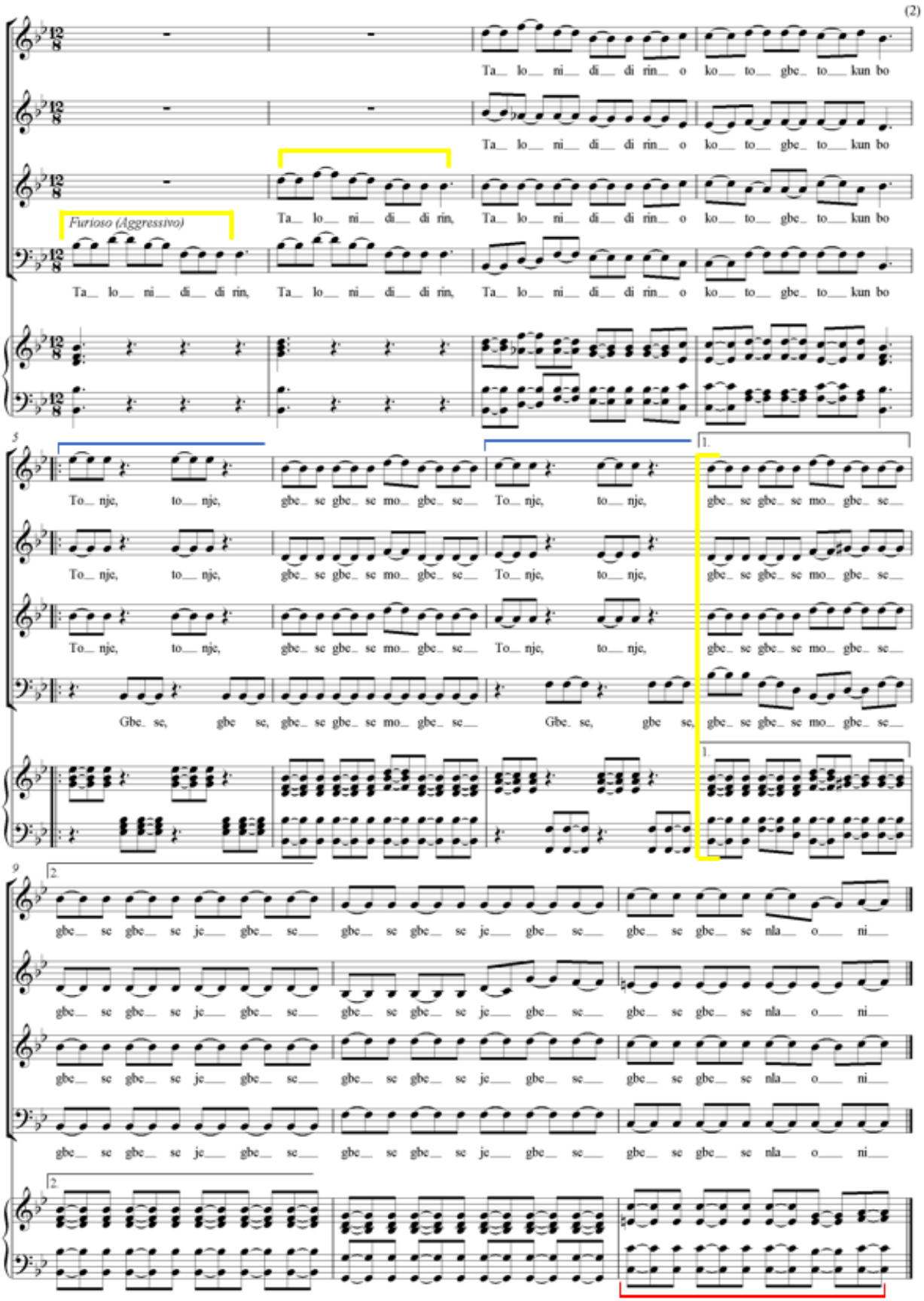

Figure 4:42 Bars 117-127, 'Tòkunbọ̀' (Oyèdúnù, 2003:11-13).

The D section variation begins on the second beat in bar 128 with a call made by the tenor voice and piano, followed by a response in all four voices and the piano, sounding the tonic and dominant chords in a homophonic texture. The bass voice and piano repeat the call in bar 130 and the response follows in the same way. The third call in bar 132 comes from the soprano and alto voices with the right-hand piano doubling the two voices while all voices respond in bar 133 (see Figure 4:43, yellow markings). An imitative and responsorial style commences at this point in bar 133 between the sopranos and altos respectively, and the tenors and basses. This lasts until bar 135. The cycle is repeated (as it was from bars 132 to 135) in bars 136 to 139. The variation ends between the last beat in bar 139 and the first beat in bar 140 on a perfect cadence (V-I) (Figure 4:43, marked in blue).

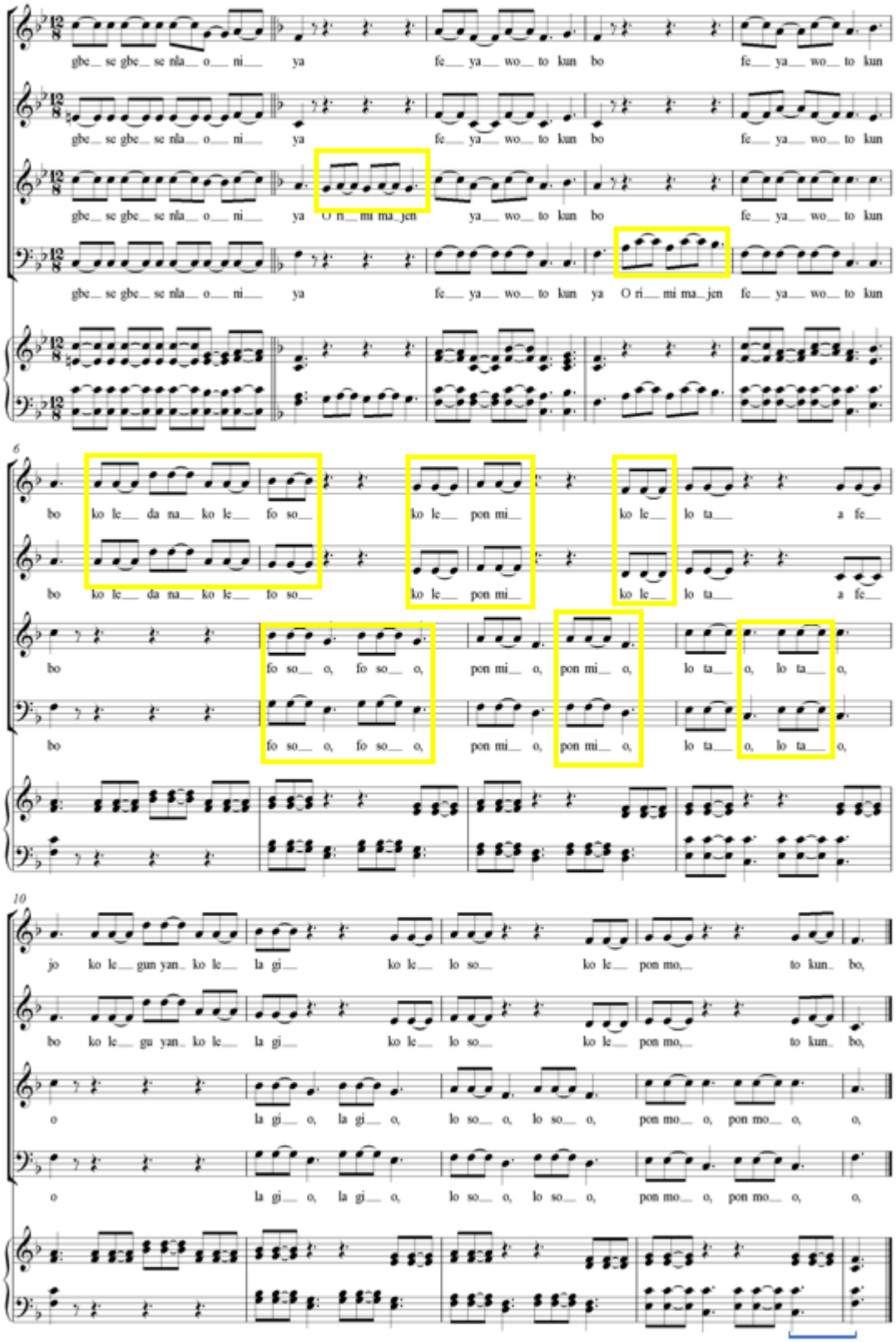

Figure 4:43 Bars 127-140, 'Tòkunbọ̀' (Oyèdúnù, 2003:13,14).

A short bridge passage starts in bar 140 with a call from the bass and left-hand of the piano doubling the bass (Figure 4:44, yellow markings). All voices and the piano respond in

bar 141 on beats one and three and beat one in bar 142 with dotted crotchets interspersed with rests. At this point the words ‘No testing’ emphatically split into syllables. The alto voice and right-hand of the piano perform another call in bar 142 (Figure 4:44, marked in yellow) and all voices respond as in the previous bars (bar 141 and 142). Thereafter, Oyèdúṅ returns to a repeat of the variation in bar 144, where sopranos and altos with the right hand piano call (a replica of bars 132 to 144 where the polyrhythmic texture is apparent). He repeats that same movement from bar 142 to the first beat in bar 152. This then leads to the coda.

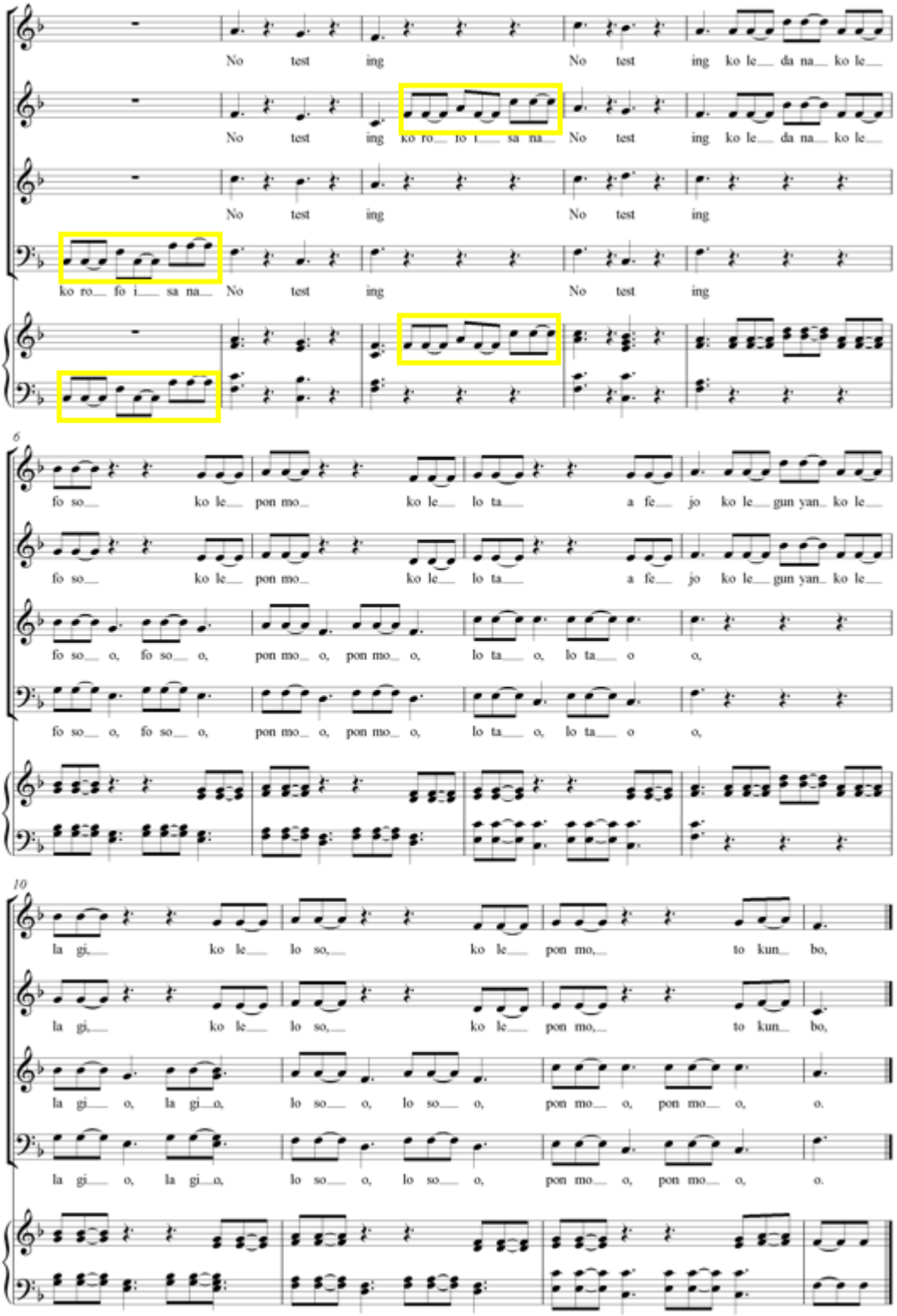

Figure 4:44 Bars 140-152, 'Tòkunbọ̀' (Oyèdúnǹ, 2003:14-16).

The coda starts in bars 152 with a short piano interlude (as if the piano wishes to issue a call) and a choral response on the third and fourth beats of bar 153 and first beat of bar 154. The piano gives another call (the same melodic material played at the distance of an octave by the

right and left-hands of the piano), and then the choir and piano respond together in bar 155 (see Figure 4:45, passages marked in yellow). This is followed by a beat silence in the voices after the usual response of 'no testing' eminate without a call from bars 156 to 158 ending in the silence of a fermata. The entire piece is brought to a close in a homophonic chordal texture and high tessitura with notes of longer value in bars 159 and 160, and on an unusual cadence moving from the tonic chord to a subdominant, from the subdominant to a supertonic seventh and finally on a tonic chord (I-IV-II^7-I) (Figure 4:45, marked in blue).

Figure 4:45 Bars 152-160, 'Tòkunbọ̀' (Oyèdúnù, 2003:16).

4.2.4 A reading of the video performance of 'Tòkunbọ̀'.

The recording of 'Tòkunbọ̀' analysed here is of a performance that was likely staged on the same day as 'Ọm'ọníṣesì' at 'Africa Sings 3' concert held in the University of Lagos, Nigeria. The recording of 'Tòkunbọ̀' was published on YouTube a few months before 'Ọm'ọníṣesì' and

was performed by another choral group called 'The Pearls Choir', and conducted by Akinolá Samson (cf. *Tòkunbọ̀ - Choral piece at Africa Sings 3 Unilag*, 2012).[136]

On the proscenium stage, the choir is arranged in an arch form, occupying centre stage left, center stage, centre stage right, and up stage centre. The soprano and alto voices appear as the first two rows and the tenors and basses are positioned behind them. The effectiveness of the stage arrangement is clear from the fact that, even without stage risers or platforms, all the performers are visible. The piano is located down stage right and the conductor, down stage centre. The recording for 'Tòkunbọ̀' analyzed here is eight minutes and thirty-three seconds long (08:33), whereas the short dramatic sketch which opens this performance lasts for a minute, and seventeen seconds (01:17). After the opening scene, the conductor walks on to the stage and the music begins few seconds later (01:27).

Oyèdúṅ devises a narrative that easily divides into different scenarios, or acts. The dramatic sketch introduces a market scene where sellers put out their second-hand wares for sale at cheap prices. It is a rowdy market environment and becomes even morenoisy as the audience begins to react, some of them whispering among themselves and some speaking quite loudly. Clearly, the audience connects with the action on stage (the words uttered by the sellers to attract buyers are typical of the banter in major markets in Lagos). The choir is on stage, but do not seem to be a part of this scene, as they stand quietly with their hands crossed.

The downstage area where the action is happening is lit. Five actors are seen on stage – three of them (already on stage) are sellers competing for customers while two (a woman and a young man), who enter the stage at different intervals, are potential customers who seem to know each other. The young man compliments the woman on her appearance and inquires about the designer of her clothing. 'You're beautiful', he says, and she responds by saying 'I know!', mentioning the brand name of her clothing (a supposedly expensive brand that may or may not have been bought in the second-hand market). Excitedly, and without prompting, the young man too mentions the brand he is clothed in. The woman quickly takes her leave, pretending to be late for an appointment, while she is in actual fact in a hurry to go pick up second-hand wares in the market. As she moves from one seller to the other, the two bump into each other again in a very busy store where they had both come to pick up particular items of clothing. The woman

[136] From the interviews conducted with music directors and their assistants (the assistants were both students at the time), 'Africa Sings 3' concert featured a number of Oyèdúṅ's cantata pieces and they were performed by five choirs. Also, the stage set-up in the video recording for 'Tòkunbọ̀' is identical with that of 'Ọm'ọníṛẹ̀sì'. Given this, it is reasonable to deduce that 'Tòkunbọ̀' was performed on the same day as 'Ọm'ọníṛẹ̀sì' by one of those five choirs.

sees her friend, their eyes meet and the young man shouts her name in astonishment. She is dazed and ashamed (the audience utters exclamations at this point), squirms uncomfortably, and then quickly exits the stage without saying a word. All the other actors also exist now in different directions and the scene ends. The audience reacts at this point with exclamations and applause.

This dramatic sketch portrays a society where people are conscious of their social status or identity, and in an effort to meet with self-imposed or societal demands, they live in pretence and deceit. The class implications conferred on individuals by a certain kind of conspicuous consumption is not the problem per se, but rather the way in which this illusion is created and maintained. The individuals concerned pretend to be what they are not, and the purchase of second-hand clothes signifies this undignified choice. In a way, then, second-hand clothes signify unoriginality, low self-esteem and the lack of confidence to be true to one's self or personality.

After the opening dramatic sketch, the conductor enters the stage majestically, takes a bow and cues the piano and choir at a moderate tempo. The flood light is switched on. The choir sings expressively, but in demeanour they remain demure, standing uniformly straight with one hand placed over the other. When the pianist performs a ritardando, starting the B section of the music (bar 49, see Figure 4:38) with a slow movement on compound duple time and a change of key, a new stage scene is introduced.

This time, the actors are seen walking out from among the choir, seemingly cued by the piano ritardando. They enter from down stage left and right towards the down stage centre. This scene has four characters, the first two being the woman selling her wares and the woman she is selling to, as well as another man and woman. The woman who wants to purchase goods, calls a hawking clothes seller who advances towards her. The actors move and act in consonance with the text being sung by the choir, so that the music speaks for the actors, while the latter act out the words of the choir. At this point, Oyèdúṅ assigns to the choir the role of the clothes seller who asks the purchaser if she wants second-hand or brand new goods. The woman responds by speaking the words on the score. The other two actors (a woman and a man) are positioned down stage left and appear to be spying on the purchase. They are portrayed in the music as neighbors to woman who purchases the goods, advising her not to buy second hand wear, although this is not acted out. After the purchaser had said her lines, all the actors exit the stage, with the woman moving towards the choir and soliloquizing about why they

advise her not to go for a second-hand goods. Thereafter she leaves the stage while the singing continues.

Next, the narrative in the music quickly moves to a third scene depicted by a change of key to B flat major (from bar 89, Figure 4:40). This scene is about a second-hand refrigerator capable of burning down a house. In the subsequent narrative (not staged but related by a 'wife' as narrating instance), a husband receives his salary at the end of the month and heads for a second-hand shop to purchase a television, piling up debt. This scene, rather than being acted out, is expressed vigorously by the choir in their singing and facial expressions. The conductor varies the tempo considerably and oscillates between a fast and slow pace till the music reaches a cadenza with a fermata (bar 116), an arrival greeted with very loud applause and hooting from the audience. At this point, one cannot but read the message as a thoroughly moralistic one, intended to critique the materialist consumption generally, but specifically as it is directed towards the purchase of second-hand goods. This, the implication seems to be, can be a thoroughly destructive practice (one can lose one's house) and the message seems to be that people should work to attain the best, and not be driven by materialist desire to settle for second best.

The D section of the music starts with a change of time signature, continuing the narrative about the man, and building up momentum as the text becomes ever more stringent. At this point in the recorded performance, the galvanized audience can no longer hold their excitement. As the section starts with the first phrase (bars 117 to 120), the audience exclaims aloud with 'Haa!' The music moves on to another variation, with a new narrative about marrying a second-hand wife. The male choir excitedly acts this out as if to say: the storyline has dealt with the man, it is now time to turn the attention to women. They place their hands on their heads, some clapping, others tapping their fingers, while they all sing and pray that their heads save them from marrying second-hand wife material. The female voices make some movement to this – dancing to the rhythm of the song with no drumming but just piano accompaniment – and soon the male voices join in the dance. The rhythm of the movement and dance here is dictated by the call and response nature of the singing (bars 132 to152, Figure 4:43, Figure 4:44). In bar 152, where the coda begins, the choir becomes immobile again and the music ends. As the choir sings the coda, which the audience seems to recognize as the climax of the music, the camera pans into the dark hall and the audience are seen to be super-excited. Many jump from their seats with loud applause and scream with excitement.

The costumes used in this performance portray the identity of the people and the geographical area of the performance and the music. It does not necessarily suggest a historical time in the way the costuming in the performance of 'Ọm'ọníṣẹsì' did, but in its own way, the sartorial decisions emphasize the song's theme, as only new machine-made fabric tailored in Nigeria is used. The Ankara print worn by the choir is a very colourful fabric embedded in Nigerian culture and its re-invention is credited to the Yorùbá of Southwestern Nigeria.[137] The entire choir is dressed-up in African Ankara fabric: the females in knee-length dresses with their head ties and the males in trousers and embroidered shirts ('ṣòkòtò' and 'bùbá'). In this way, the choice of costume emphasizes the image of Nigerian cultural authenticity that Oyèdúṅ's music admonishes Nigerians to support. The actors who wear the English-made fabric (second-hand clothes) are clearly depicted in the acting and singing. In my interview with Èyítáyò Ọ̀gínní, one of the music directors who has conducted the piece, he says:

> Oyèdúṅ brings ills common around him into music, shows it to the face of the people, so it is now left to the people to take heed. For example: The song 'Tòkunbọ̀' speaks to me… except for new cars which is beyond the reach of the average in Nigeria. I don't buy Tòkunbọ̀ [second-hand products], even my brother. The music impacts me and that's the whole idea. When you listen or perform a song like that, one way or other it becomes a part of you. You would desist from such'. (Ògínní, 2016b)

In a sense, then, the performance of 'Tòkunbọ̀' discussed here is an interesting example of how Oyèdúṅ's music embodies the total art work concept. The music is imbued with a message, and the performance of the music – independently from the composer – enhances this message through performance expression and movement while the dramatic staging and costuming are seen as part of how the music should be brought to life. In my interview with another of the music directors who conducted 'Tòkunbọ̀', Joshua David, he says:

> … [A]s a director, going through the music alone gives a vivid interpretation of how it would be acted out. He's [Oyèdúṅ] got this style of changing moods, keys/modulations depicting different scenes…

[137] Ankara prints are usually very colourful having African designs and themes. 'Ankara' was formerly called 'Dutch Wax', said to have originated in the Netherlands with its print and motifs made for the Indonesian market. However, it quickly became more popular in West Africa and Ankara was named after an African girl. An online source describes it as, '… [a] non-Nigerian invention which we have claimed as ours and made world famous… it's as Nigerian as the green white green flag [Nigerian flag]' (Nneka, 2016).

> that modulation with the lyric 'Oń'jólé, oń'jólé, fríjì fríjì, tòkunbọ̀' [second-hand refrigerator burns down the house], it actually sounded like the house was going to burn. (David, 2016)

David's mention of the sudden key shifts and harmonic breaks moving the music into different scenes is an important addition to understanding this notion of the total art work. These shifts suggest that the composer viewed the music as depictive of a certain tableau's, where the realization of the 'pictures' depend on the dramatic staging of the work. The harmonic shifts are particularly marked precisely because the music is not characterized by overt chromaticism, and the easily accessible tonal idiom of the vast majority of the music is intended to appeal to a non-musically literate audience. Together with the narrative, 'Tòkunbọ̀' therefore appeals to Yorùbá speakers and those who understand the language. But the dramatic staging of the piece means that people who do not understand Yorùbá can access another level of communication of the same message.

As mentioned earlier, African traditional instruments are not employed in this performance, and so the piano accompanies the music all the way through. Comparing the scored music to the accompaniment heard on this recorded performance, it is clear that the accompanist departs from the written score, with many details being omitted. For example, during the piano introduction at the beginning of the music in bar 3 (see Figure 4:28 and recording 01:32 to 01:34), where the composer writes for the piano only in chords and embellishment in semiquaver notes, the accompanist skips the semiquaver beats and plays a number of wrong notes. This also happens during the piano interlude in bars 21 to 22; (Figure 4:31; recording 02:12 to 02:16). In another instance where Oyèdúṅ writes a beautiful accompaniment for the piano (right and left hands are given single line melodies and running notes and each voice contributes to illustrating the word 'Ọstérítì') (bar 27 to 28; Figure 4:33 and recording 02:26 to 02:29), the accompanist skips the semiquaver notes and virtually only plays the bass line. There are a number of such examples, and any listener who approached 'Tòkunbọ̀' only through this recording would assume wrongly that the piano part mostly doubles the choral melody.

Other mistakes in this recorded performance happen too. In one case, both the choir (tenors) and accompaniment miss their lines and the music stops (last quaver beat in bar 36 and the first quaver beat in bar 37; Figure 4:35) the conductor salvages the situation and quickly taps for continuity. Where Oyèdúṅ gives a monologue to the lady who wants to purchase second-hand clothes (as in bars 75 to 77; Figure 4:39 and recording 04:12 to 04:21), the

accompanist gets the rhythm wrong and pre-empts the next piano interlude. There is a late entry of the bass voices in bar 117, after a long pause; in this case they seem to be carried away by the loud cheering of the audience at the cadenza. The tenor and bass voices miss their lines (text, rhythm and pitches) in bars 133 to 140 and bars 144 to151 (see Figure 4:44; Figure 4:45 and recordings 07:07 to 07:24; 07:32 to 07:46 respectively), and after this the bass voices totally miss their entry point in bar 140. All in all, it is likely that the music was not properly rehearsed. Generally, the alto voices also seem to overshadow other voice parts, resulting in uneven choral blend and balance.

As set out in the beginning of this section, 'Tòkunbọ̀' is an example of social meaning constructed in a musical composition on the issues of self-respect and autonomy with specific reference to the economic austerity that has led to Nigerians purchasing used items from white people. The close reading of Oyèdúṅ's music poses the question as to whether the composer's own use of a Western musical idiom can be described as an investment in a second-hand product, a 'white cultural attachment', with ethical and cultural implications directly contrary to the message the work wishes to convey. It is in this regard that the close reading of the music can assist a conclusion.Whereas much of Oyèdúṅ's writing is conventional, it is also original and inventive (the word painting of 'austerity' and its amplification by glittering runs is a case in point). The work itself, on a meta- level, thus goes beyond a mere critique of what seems like a simple ethical equation. It encourages us to ask what, in fact, 'second-hand' is, and what cultural contributions from the colonial encounter – extended through the vastly unequal economic conditions governing power relations between the West and Nigeria – can be claimed as 'own'. Oyèdúṅ seems to suggest in 'Tòkunbọ̀', that musically the answer is far from clear.

4.3 'American Visa', from the *Hospital Cantata*

4.3.1 'American Visa' in context

'American Visa' was composed in 2005 as the sixth and last number in Oyèdúṅ's collection of the *Hospital Cantata*. The title of the piece is in English, even though the text is predominantly in Yorùbá. Non-Yorùbá words or names, nouns mostly written in their original spelling, occur frequently in the music. Examples are names of persons (Bin Laden), countries/places

(America, Nigeria, Naija, New York, Boston, Chicago, embassy), food (hot dog[gie]) and objects (visa).

As stated often in this thesis, Oyèdúṅ's cantatas interact with everyday living and happenings. 'American Visa' concerns the composer's experience of a visa denial to relocate to the United States. Oyèdúṅ had expected that the process would be successful, had resigned his position as a practicing doctor, rejected alternative offers and had even started to get rid of his personal property in anticipation of a new and prosperous life in America. The shock of his visa denial resulted in a breakdown of sorts, and he was admitted as a patient in hospital. Oyèdúṅ recalls: 'There was this year, I planned to leave Nigeria to settle in the U.S. Unfortunately for me, I didn't get a visa… it was then out of annoyance I wrote "American Visa"'(Oyèdúṅ, 2017). He continues:

> 'American Visa' happens to be part of the *Hospital cantata*. That is so because my denial of the American Visa, which actually landed me on the hospital bed. Because I had given out all my possessions, it was certain to me that I would get the visa. It was the year America was bombed, [the] '9/11 occurrence'. Already I had work permit and all, apparently policies were changed because of the bombing. Even after I re-applied again, I was denied. So, the effect of the trauma and how it landed me in the hospital inspired my writing of the piece. (ibid.)

The terrorist attacks of 11 September 2001 in New York , popularly called '9/11', led to measures and policies to tighten security and seal the United States borders *(cf. '9/11 and the transformation of U.S. Immigration law and policy*', 2012). This gave rise to changes in visa policies, which also had an effect on prospective immigrants like Oyèdúṅ Despite the fact that he was qualified, and had attained the requisite documentation, his application was denied. In 'American visa', Oyèdúṅ resorts to satire and humor, and he devises a narrative that portrays a typical Nigerian aspiring to leave the country for the greener pastures of America.

The text of 'American Visa' is written in the form of a monologue. The character speaks of his frustration and how difficult life has been in his home country and insists on relocating to America. He speaks of obtaining a visa and of his determination to leave Nigeria by any means necessary, and exhorts anyone who listens to dream with him, and join him in fleeing from the country despite the risks. They could go, he says, to Boston, New York and Chicago, but ultimately what matters is that they leave Nigeria. Then the narrative changes. The protagonist proceeds to tell people about the 'terrifying white man' who has refused him a visa.

The narrator lists some of the reasons for wanting to leave Nigeria: there is no electricity, there are no jobs, and he is tired of consuming just one type of staple food (ẹ̀bà) every day. He begins to eulogize the 'white man's' food (hot dogs) and how good food is the reason for the 'white man's' obesity, something he considers as healthy/good living.

But all is not good in America. The narrator prays for protection, because he does not wish to encounter Bin Laden, who is invoked as personifying the uncertainty of terrorist attacks. America is also cold, and the narrator is afraid of going to sleep and freezing to death. Finally, he prays that he will not turn into a bleating sheep that eats leaves (because 'the white man' eats fresh/raw vegetables without parboiling or heating it up. He makes up his mind not to try uncooked vegetables, stating that he is wise enough to take some Nigerian yam flour along for his journey.

At this point the narrator speaks about going to the embassy to obtain a visa, praying that he will have luck in obtaining one and expressing his resolute intent to go to Chicago in the United States. He calls upon his comrades to join him, and talks about his tactics and tricks at the embassy, ending by pronouncing that 'the white man' had thought that he could get the better of him, but had failed. Being a 'typical Nigerian', the narrator had escaped through using 'the black man's wit', which should never be underestimated. In this last twist, 'American Visa' actually transforms Oyèdúṅ's negative experience of visa denial into a fantasy in which the Nigerian protagonist outwits embassy officials and manages to secure a U.S visa.

'American visa' invites a discussion of the societal challenges brought about by economic hardship and failures in the Nigerian state, but also suggests action beyond the litany of complains about unemployment and lack of basic amenities. It ultimately expresses hope and faith in the intelligence and ingenuity of humans to 'outwit' the system, and to improve their lives. In real life, many Nigerians aspire to travel abroad to improve the quality of their lives. While some believe in a utopia outside of Nigeria, many are aware of the societal dynamics in some of the countries they long to settle in regardless. Nigerians are often seen (and see themselves) as resilient in the face of adversity and the desperation that results from unstable political, social and economic conditions.[138] 'American Visa' is a musical exploration of these ideas.

[138] On 27 March 2015, the BBC News interviewed eighteen Nigerian residents in different walks of life, asking what they would want the rest of the world to know about Nigerians amidst the negative portrayal of their country in the international media. Here are some of the words of the interviewees: '… a country where people are very resilient, not necessarily depending on the government to provide for their day-to-day needs, despite the challenges of leadership, poor infrastructure, lack of social safety nets. People are resilient in eking out a living, "the never

4.3.2 ‘American Visa’, basic structure

The text of ‘American visa’ is provided below, with an English translation of the original Yorùbá by the author:

TEXT	**TRANSLATION**
Ìlú yi kò f’ara ro, koko koko ló le koko a ósúmi, a ósúmi, Amé o ni mo fé lo	This country is in shambles Life is very difficult here Ah! I’m fed up! I’m fed up! I want to go to America
Ósúmi ósúmi ẹ fuń mi ní visa Ósúmi ósúmi mọ fé jade Ósúmi ósúmi ẹ fuń mi ní visa Ósúmi ósúmi mo fé jade Mo fẹ gbejá, ósúmi Ósúmi óga ga ga mo fé sá lo, gbejá Ósúmi óga ga ga mo fé gbejá	I’m fed up! I’m fed up! give me a visa I’m fed up! I’m fed up! I want to get out I’m fed up! I’m fed up! give me a visa I’m fed up! I’m fed up! I want to leave I want to abscond, I’m fed up! I’m fed up! this is too much! I want to abscond I’m fed up! I’m fed up! I want to escape
Ìlú yi kò f’ara ro o Koko koko ló le koko A ósúmi, a ósúmi, Amé o ni mo félo… to America Gbogbo ènìyàn yí ewá ká lo… e polongo, e polongo, e polongo Amé o, dandan B’óse Boston mo fé sálo, B’óse New York, mo fé sálo, B’óse Chicago, mo fé sálo, Ọmọ fé l’Amé dandan	This country is in shambles Life is very difficult here Ah! I’m fed up! I’m fed up! I wish to go Come on everyone, let us go Publicize it, announce it, make it known America, it must be! Even if it is Boston, I’m ready to flee If New York, I want to flee Even if Chicago, I want to flee This guy wants to go to America by all means
Ení bá m’ojúòyìnbó o, A kóbá mi kìlò fun, Mo ní mo f’éjá s’Ámérícà O ní kòsí vísà fún mi Ení bá m’ojúòyìnbó o	Anyone who knows the white man should please send him this warning I said I want to flee to America Here he comes saying there’s no visa for me Anyone who knows the white man

die spirit” in Nigerians’; ‘Nigerians are industrious… they can endure whatsoever hardship, they can survive it any place’; ‘Nigeria has enormous challenges in spite of that people are so ecstatic…an average Nigerian is a happy person, always smiling, even in the midst of all the troubles… we still find time to be happy’; ‘Inherently very positive people, we have a great sense of humor, we don’t look so positive internationally right now but we have very positive people and everything turns into a joke and there’s always something very funny at the end of the day’ (‘*The best thing about Nigeria is… ’*, 2015).

A kóbá mi kìlò fun	should please send him this warning
Ólójú mu sù gbó tèmi	You who's got a terrifying look, hear me
Ọmọ́ fé já o dandan	This guy wants to flee this land at all cost
Nigeria sú mi, Nigeria sú mi	I'm fed up with Nigeria, I'm fed up with Nigeria
Iná kòsí, kò sí sé o	No electricity, no job
Èbà ojojúmó ti sú mi	Eating 'èbà' everyday repulses me
Lo kili òyìbó ódùn móinmóin	The white man's dog tastes nice
Lo kili òyìbó ódùn móinmóin	The white man's dog tastes nice
Ajá gbígbóná, ódùn ópò	Hot dog tastes deliciously
Ajá gbígbóńa, ah ódùn púpò	Hot dog tastes deliciously
Ajá gbígbóná, hot doggie, ódùn ópò	Hot dog, hot dog tastes deliciously
Òyìbó jeun, jeun gbogbo ara ló kún	A white man eats, he's big all over
Òyìbó jeun, jeun, jeun, fàtí fàtí bombom	A white man eats, till he's full of fat
K'Ólúwa kóṣọ́ mi o, k'Ólúwa kóṣọ́ mi o,	May the Lord watch over me, may the Lord keep watch
Ki má pàdé, Bin laden, l'Ámé o kóṣọ́ mi o,	So I won't come across Bin Laden in America
Òtútù Amé ga o, òtútù Amé ga o,	There's so much cold in America, so much cold
Èmi òní sùn kin wa yín pọ̀,	I won't like to get frozen up while sleeping
Òtútù Amé ga o, òtútù Amé ga o	There's so much cold in America, serious cold
K'Ólúwa má so mí d'ewúré (Olúw'ágbó o),	May the Lord not turn me into a goat (The Lord will hear o)
Má so mí d'ewúré, èmi òní je'wé bí àgùntàn,	Don't turn me to a goat, I can't eat leaves/grass like sheep
Mo ti gbọ́ń o, mo d'èlùbó dání,	I'm wise, I've packed some yam flour
Èmi òní je'wé bí àgùtàn (Me~~~)	I won't have to feed on leaves like sheep (Me~~~)
Bì àgùtàn (Me~~~), Bì àgùtàn (Me~~~)	Like sheep (meee), like sheep (Me~~~)
Tón ké, tón ké, tón ké só kè,	That bleats, bleats and bleats loudly
Mo fẹ́ lo s'embassy, mo fẹ́ lo s'embassy	I want to go to the Embassy, I want to go to the Embassy
Láti gba vísà, mo fẹ́ lo s'embassy	To get a visa, I want to go to the Embassy
Ìlú America o, k'órí mú mi dé bè there.	Oh America! may good luck take me
Ní'lu òyìnbó gangan ni mo fẹ́ ma gbé,	It's in that very land of the Whites I want to reside
Ará e ká lọ tètè, ará e ká lo	My compatriots, come on with me
Chicago, Chicago ni mo fẹ́ ma gbé	Chicago, Chicago, I long to reside there
Ìlú Américà o, k'órí mú mi dé bè,	Oh America, may my good luck take me there
Ní'luòyìnbó gangan ni mo fẹ́ ma gbé	I long to live exactly in the white man's country

Ará e kálo tètè, Ará e kálo	My compatriots, come on with me
Chicago, Chicago ni mo fẹ ma gbé	In Chicago, Chicago, I desire to reside
Bó'ṣo'ṣù kan ṣoṣo, ṣoṣo mà dé bè	Even if it's just for a month, I will be there
Amé, Amé wùnmí, Amérícà gangan (Òyìbó)	America's my wish, exactly America (Caucasian)
Bóṣo'sùkanṣoṣo, ṣoṣo mà dé bè	Even if it's just for a month, I will be there
Mo fẹ gba vísà vísà o	I want to obtain a visa, oh visa
Amé wùnmí, mú mi dé'lé Òyìbó	America's my wish, take me to the white people's land
Amérícà gangan, bóṣo'ṣù kanṣoṣo ṣoṣo mà dé bè	Exactly America, if it's even for a month, I'll be there
Òyìnbó se se se se se, kò lè mú mi rá rá rá,	The whites tried all they could, they couldn't get at me
Òyìnbó se se se se se kò lè mú mi	The whites tried all they could, they couldn't get at me
Òyìnbó o, Òyìnbó o, Òyìnbó o	The Whites, the Caucasian, the Westerner
Tètèko fún mi ní vísà a	Make haste, issue me a visa
Òyìnbó se se se se se, kò lè mú mi ra ra ra,	The Whites tried hard to get at me, they couldn't
Òyìnbó se se se se se, kò lè mú mi	They tried, tried and tried, they couldn't get at me
Mo f'ogbón Naìjá gé wọn	I dribbled them with the Nigerian tricks
Mo f'ogbón Naìjá gé wọn, èyí le óga jù	I dribbled them with the Nigerian tricks, this is fantastic
Wọn lè mú mi, èyí le óga jù	They couldn't get at me, this is fantastic
Èyí le óga jù, èyí le mo gbe já,	this is fantastic, it's awesome, I pulled through
Mo gbe já, èyí le ó le, ó le koko	I escaped, this is great, really superb
Ó le, o lé koko, ọmọ dúdú	awesome, wonderful, black man
Ọmọ dúdú, ọmọ Nàíjírìa.	Typical black man, a true Nigerian!

These lyrics are set musically by the composer and have been grouped by the current author into the following four-part structure:

Section A – Bars	Section A	Tonality
A: 1-18 A^{I} : 19-34	Piano opening in $\frac{4}{4}$ time signature (1-6) Theme: (7-18) Repeat of theme with extension (19-34); melody in alto (19-22)	F major
Section B		
35-66	Transitory passage (35- 38) Change of time signature to $\frac{12}{8}$ from bar 39	F major

	Melody on pentatonic scale (39-50) New theme (51-66)	
Section C		
67-118	Starts with anacrusis and change of time signature to $\frac{6}{8}$ (Bar re-numbering from 67 onwards) Change of key signature, alternating between C major and A minor Main theme in a Song form: Verse I – (A) bars 67-74; Verse II – (A) bars 74-82 Verse III – (A^{I}) bars 82-90 Bridge – (B) bars 90-98. Change of time signature to $\frac{4}{4}$ for one bar only (96) and to $\frac{12}{8}$ from bar 97 onwards, bridge ends in bar 98. Coda (A) (99-102) ends with a perfect cadence Soprano/melody on pentatonic scale (67-100) Sub-theme (103-110) Change of key signature, modulation sub-theme repeated (111-118) Pivot chord modulation	C major/A minor F major G major
Section D		
119-156	New theme (119-122) and theme is alternated between all voices (T,B,A,S) in turns till bar 134 Modulation in bar 123 Modulation in bar 127	G major C major/G major F major

	Modulation in bar 131 Sub-theme (135-138); sub-theme extension (139-142); sub-theme repeat (143-146) Coda (146-156), ending on a perfect cadence	B flat major B flat major

Table 4:3: Musical form of 'American Visa'

4.3.3 Choral style and piano accompaniment

Like the two works ('Ọm'ọníṣesì' and 'Tòkunbọ̀) presented earlier, 'American Visa' opens with a piano introduction; however, Oyèdúṅ never again assigns the piano solo material for interludes or sectional introductions. (See Table 4:3).[139] The piano introduces the piece in F major in a simple quadruple time from bars 1 to 6 (Figure 4:46). The right and left hands play the same notes an octave apart from bars 1 to 4, and then moves into harmonization from bar 5. Oyèdúṅ constructs the piano introduction by using fragments from choral melodies/parts and sequences. The first two bars contain a fragment of the choral melody as is seen in bars 7 to 8 (Figure 4:47). Bars 3 and 4 is a sequential treatment of bar 1, which moves up in the interval of a second, while bars 5 and 6 is the consequent phrase of the choral part as seen in bars 9 and 10 (see Figure 4:47). The piano introduction ends on a perfect cadence, IV-V-I (see Figure 4:46, bar 6).

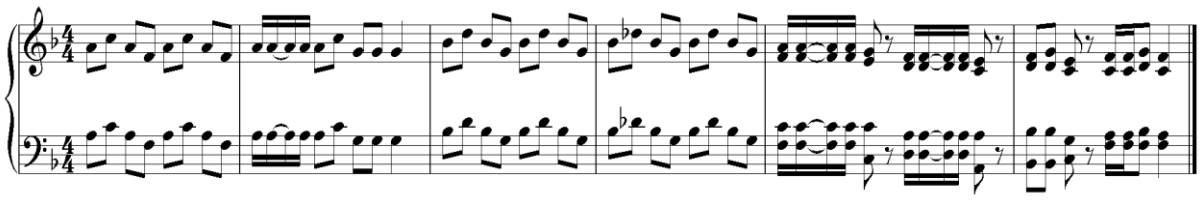

Figure 4:46 Bars 1-6, 'American Visa' (Oyèdúṅ, 2005:1).

[139] The absence of piano interludes or episodes results in 'American Visa' presenting as somewhat disjuncted, especially because Oyèdúṅ effects sudden changes of time and key signatures at different points or sections in the music.

Oyèdúṅ expects this choral entry to be sung ‘emphatically’. The soprano starts in bar 7, and all other voice parts join in bar 9, harmonizing the theme (Figure 4:47). The first appearance of the theme can be divided into a three phrase structure starting on bar 7 and continuing through to bar 18. The first phrase occurs from bars 7 to 10, while the second starts in bar 11 and the third starts on the last quaver in bar 14 and ends in bar 18 on a perfect cadence, V^7-I (see Figure 4:47 and Figure 4:48 below). The third phrase is a juxtaposition of phrase two and a new melodic material. For the most part of this section, the piano and voices play and sing in homophony except for bars 11, 13 and 14 where the piano adopts rhythmically contrasting material. This becomes more pronounced in the left hand piano accompaniment of the second phrase (bars 11-14).

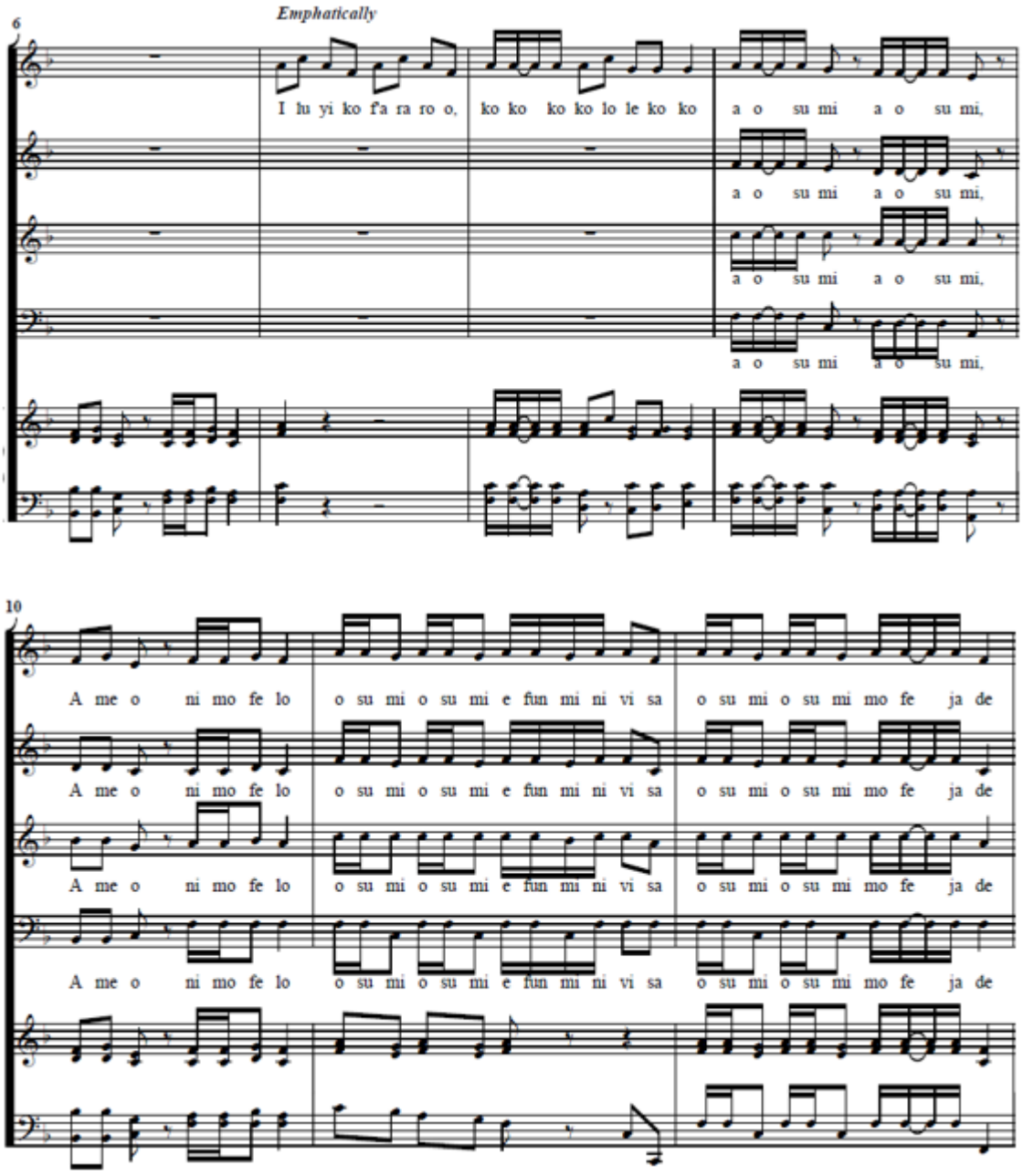

Figure 4:47 Bars 6-12, ‘American Visa’ (Oyèdúṅ, 2005:1,2).

The third phrase introduces a brief spell of polyphony between the piano and voices in the first three beats of bars 15 and 17 (see Figure 4:40 below), but apart from these exceptions, the piano accompaniment for this section is mostly chordal, and constitutes of a doubling of the vocal parts.

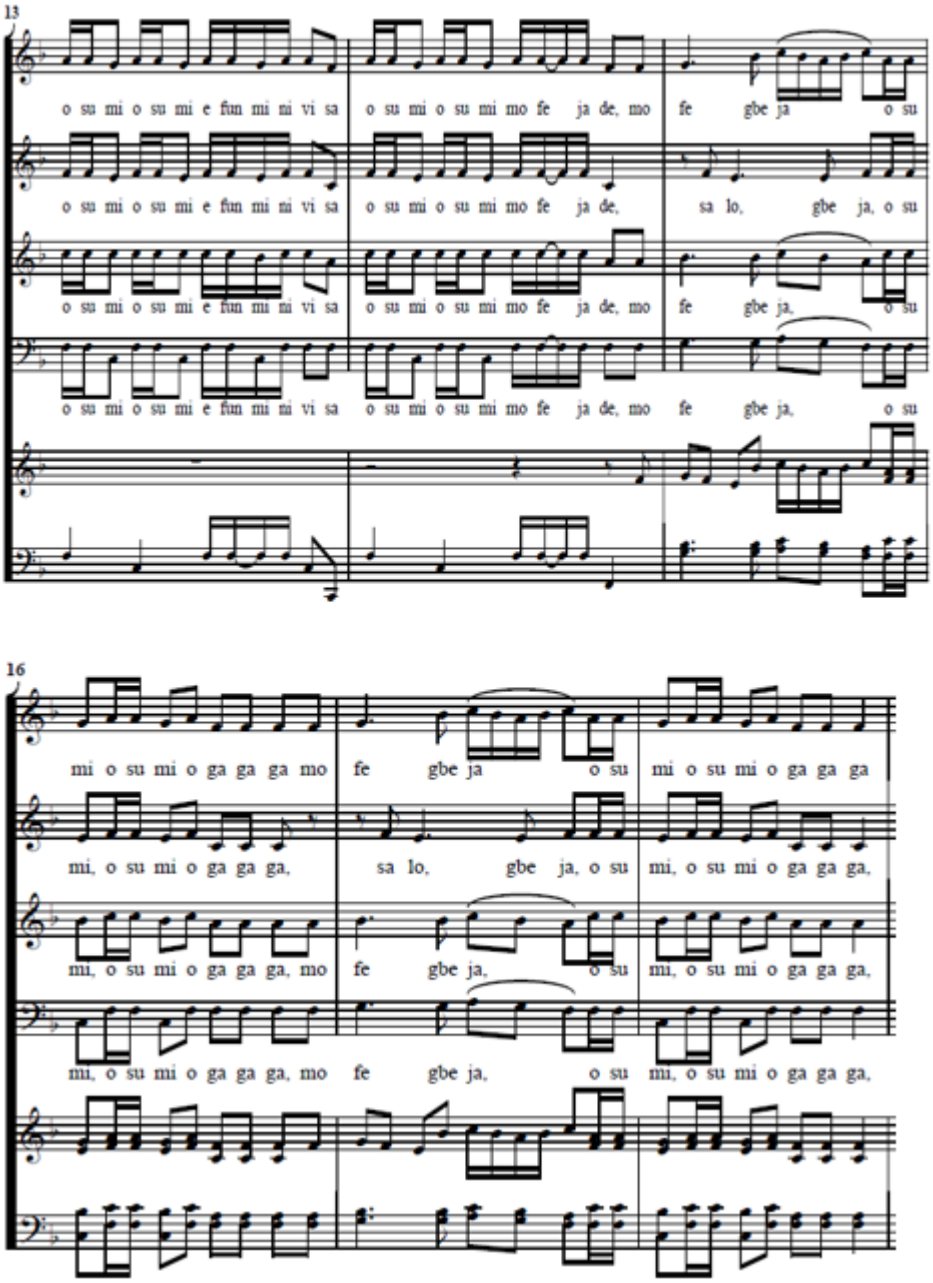

Figure 4:48 Bars 13-18, ‘American Visa’ (Oyèdúṅ 2005:2,3).

The A^{I} section (bars 19 to 34) consists of a modification of the A theme through extension and the inclusion of a fourth phrase: first phrase bars 19 to 22; second phrase bars 23 to 26; third

phrase, the last quaver in bar 26 up to bar 30; and the fourth phrase from the last quaver in bar 30 up to bar 34. The first two phrases (bars 19 to 26) constitute a repeat of the musical material in the A theme (bars 19 to 22 is a repetition with motivic transformation, bars 23 to 26 is constitute an exact repetition).

From bar 19, Oyèdúṅ again adopts a polyphonic approach. The first appearance of this particular theme was at the beginning of the music, where the soprano sings this as a solo (refer to back bar 7, Figure 4:47). Here, Oyèdúṅ involves all vocal parts, including the piano, and assigns the soprano melody to the alto part (bars 19 to 22) with the melody slightly modified (see Figure 4:49, yellow markings). The other voices enter at different points (bar 19) and all four voices sing independent melodies and texts: the soprano (bars 19 to 21), the tenor (bars 19 and 20) and the bass (bars 19 and 20), with the only previously presented melody and text (that is, a repeat of the A theme) being heard in the alto. The tenors and bass double the alto from bar 21, while the soprano joins the other voices in bar 22 (see blue marking in Figure 4:49 below) in a homophonic hamonization. The piano accompaniment for this part alternates between almost identical treatment with the vocal parts and limited rhythmic independence. In bars 19 and 20, the left hand of the piano plays an independent melody while the right hand piano adopts the same melody as the alto voice (see Figure 4:49, red markings). From bar 21, the left hand of the piano switches to the bass voice melody while the right hand provides chordal accompaniment and bar 22 states a homophonic harmonization, rhythmically identitical to the voice parts.

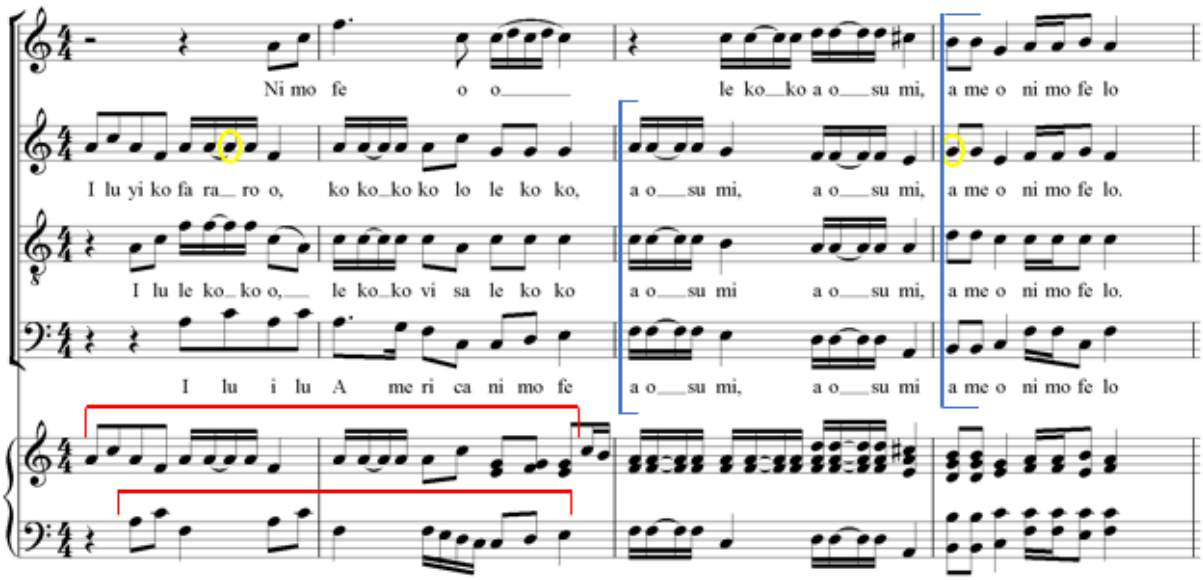

Figure 4:49 Bars 19-22, ‘American Visa’ (Oyèdúṅ, 2005:3).

The second phrase of the A^I section commences from bar 23 and continues to bar 26; as stated earlier, the vocal lines and piano accompaniment constitute an exact repetition of bars 11 to 14 in section A (refer back to Figure 4:47 and Figure 4:48). The third and fourth phrases provide new musical material. The third phrase in the soprano voice starts from the last quaver in bar 26, followed at short distance of a quaver with the other voices (all spelling the tonic in F major). This phrase is responsorial, sequential and chromatic. The voices sing a text that portrays the strong and unwavering determination with which the protagonist is ready to flee his country to the United States. At the chromatic points, the tension increases and the protagonist implores everyone to join him in his quest to leave the country (Figure 4:50). After the soprano commences, all the voices (including the piano) respond homophonically. The soprano melody is repeated in bar 27 and bar 28 and then another repeat is transposed upwards in the interval of a second (from the last quaver in bar 28 to bar 30). In the sequential movement Oyèdúṅ makes use of the Picardy third successively in the alto and bass parts, creating a minor key tonal effect without modulating (see Figure 4:50).

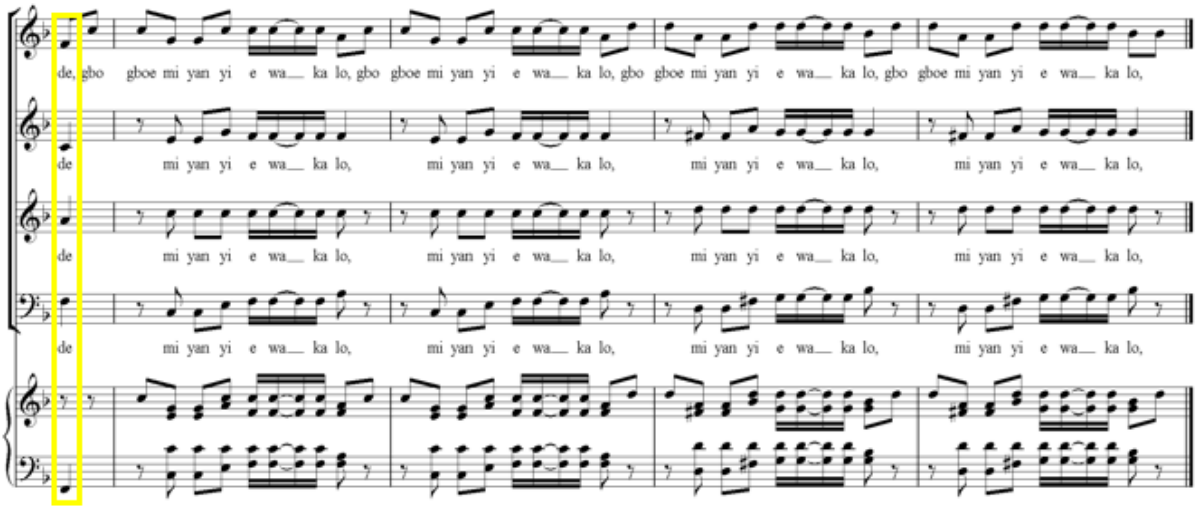

Figure 4:50 Bars 27-30, 'American Visa' (Oyèdúṅ, 2005:4,5).

The fourth phrase, which concludes the entire A section, begins from the last quaver in bar 30. The choral part is homophonic and characterized by sequential movement (see Figure 4:51, yellow markings). The accompaniment mostly follows this homophonic pattern. The A^I section ends on somewhat diluted perfect cadence characterized by a first inversion mediant chord

wedged between the dominant seventh and tonic chords in bar 34 (V^7-IIIb-I) (see Figure 4:51, marked red).

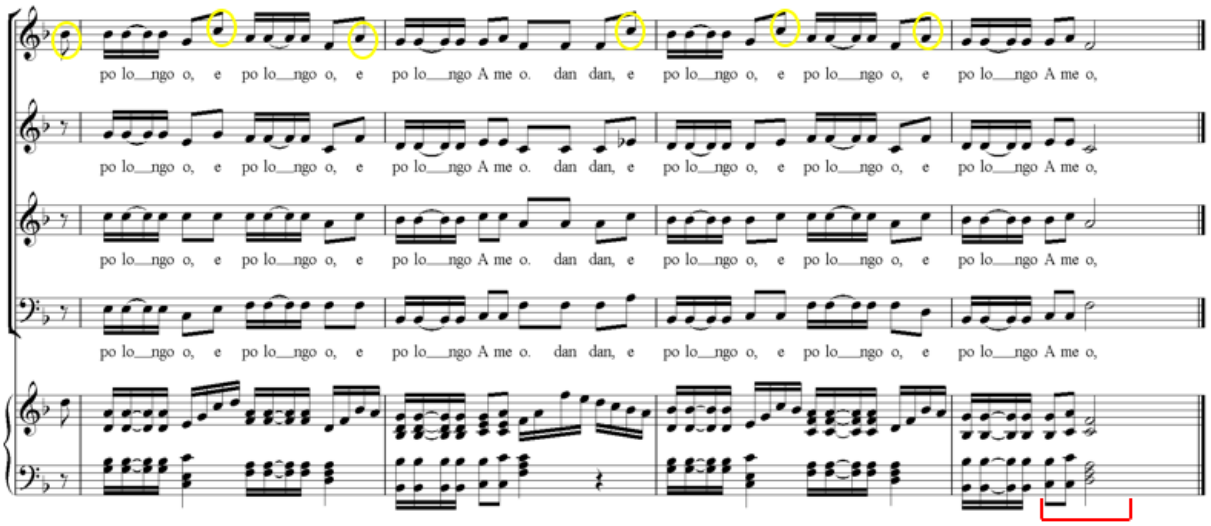

Figure 4:51 Bars 31-34, 'American Visa' (Oyèdúṅ, 2005:5).

What I have identified as the B section is preceded by a four-bar transitory homophonic choral passage in an ascending sequential pattern (bars 35 to 38, Figure 4:52).

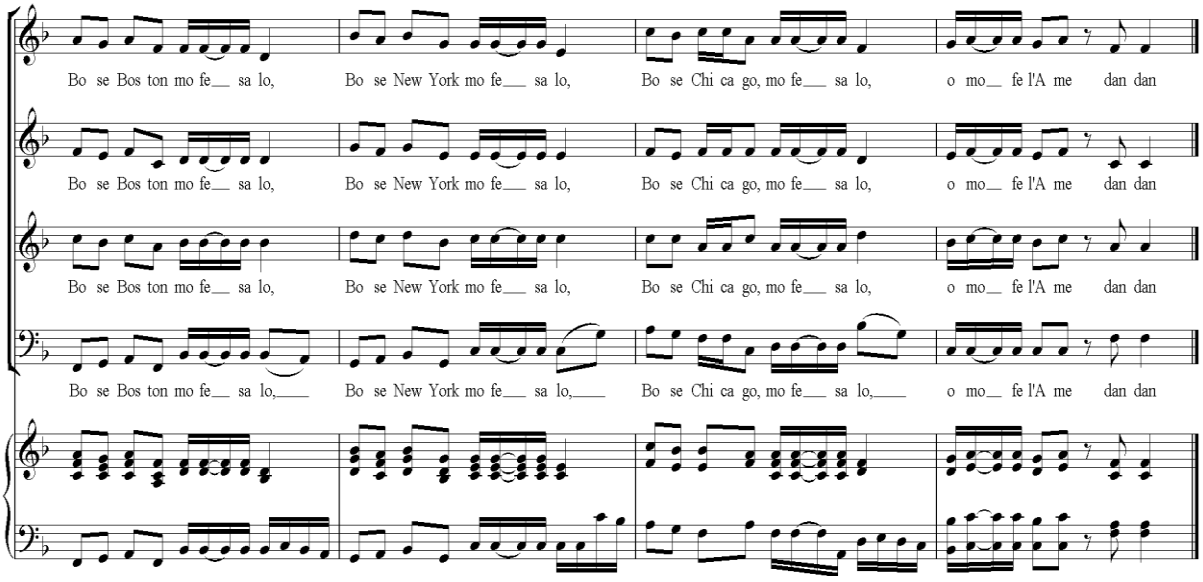

Figure 4:52 Bars 35-38, 'American Visa' (Oyèdúṅ, 2005:6).

Oyèdúṅ starts the B section with a change of time signature and new musical material (see Figure 4:53). The time signature change (from $\frac{4}{4}$ to $\frac{12}{8}$), move from simple to compound time, slows the music down. Section B has two themes, with the main theme starting in bar 39 and

ending in bar 50, and the second theme stretching from bar 50 to bar 66. The main theme consists of a three phrase structure: bars 39 to 42, 43 to 46 and 47 to 50.

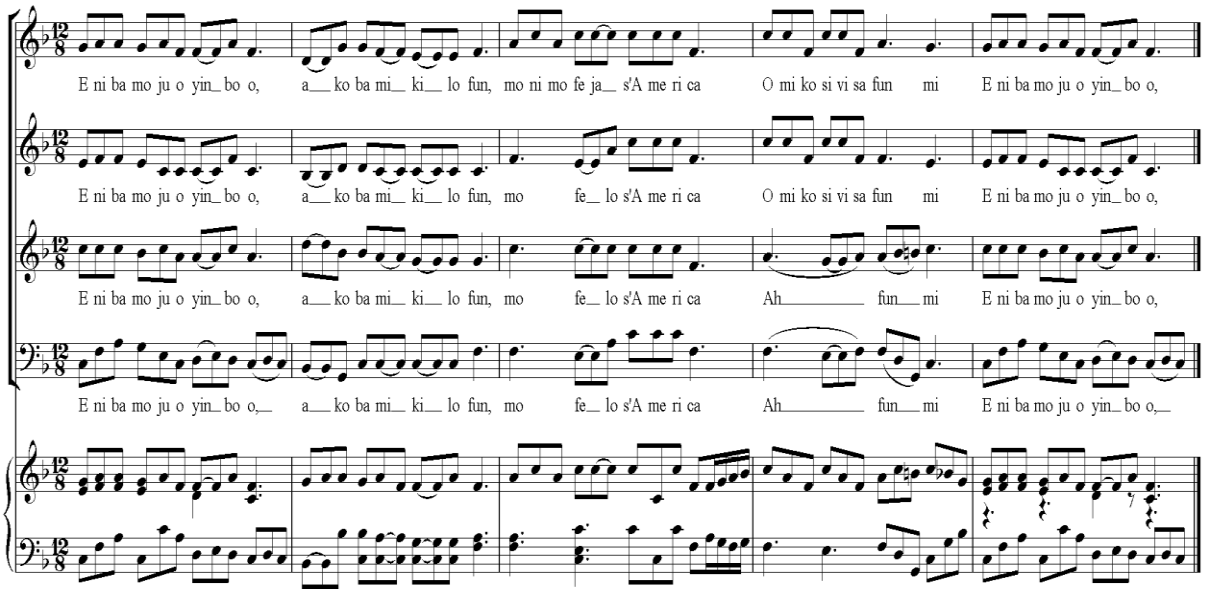

Figure 4:53 Bars 39-43, 'American Visa' (Oyèdúṅ, 2005:6,7).

Oyèdúṅ uses a folkloric element related to the pentatonic base of the melody, with the exception of three notes in the melody (E and B flat) (see Figure 4:54, yellow marking). Although the other vocal parts confirm a Western harmonic structure, the pentatonicism allows the folk music feeling to persist. In bars 47 and 48, a rhythmic slow-down and a Picardy third on the submediant (Figure 4:54, marked blue) accompanies the text 'I am fed up with Nigeria'. It is a musical gesture of resignation and release. In the following bar (bar 49) Oyèdúṅ employs imitation before all voices conclude the main theme in unison (see Figure 4:54, red markings).

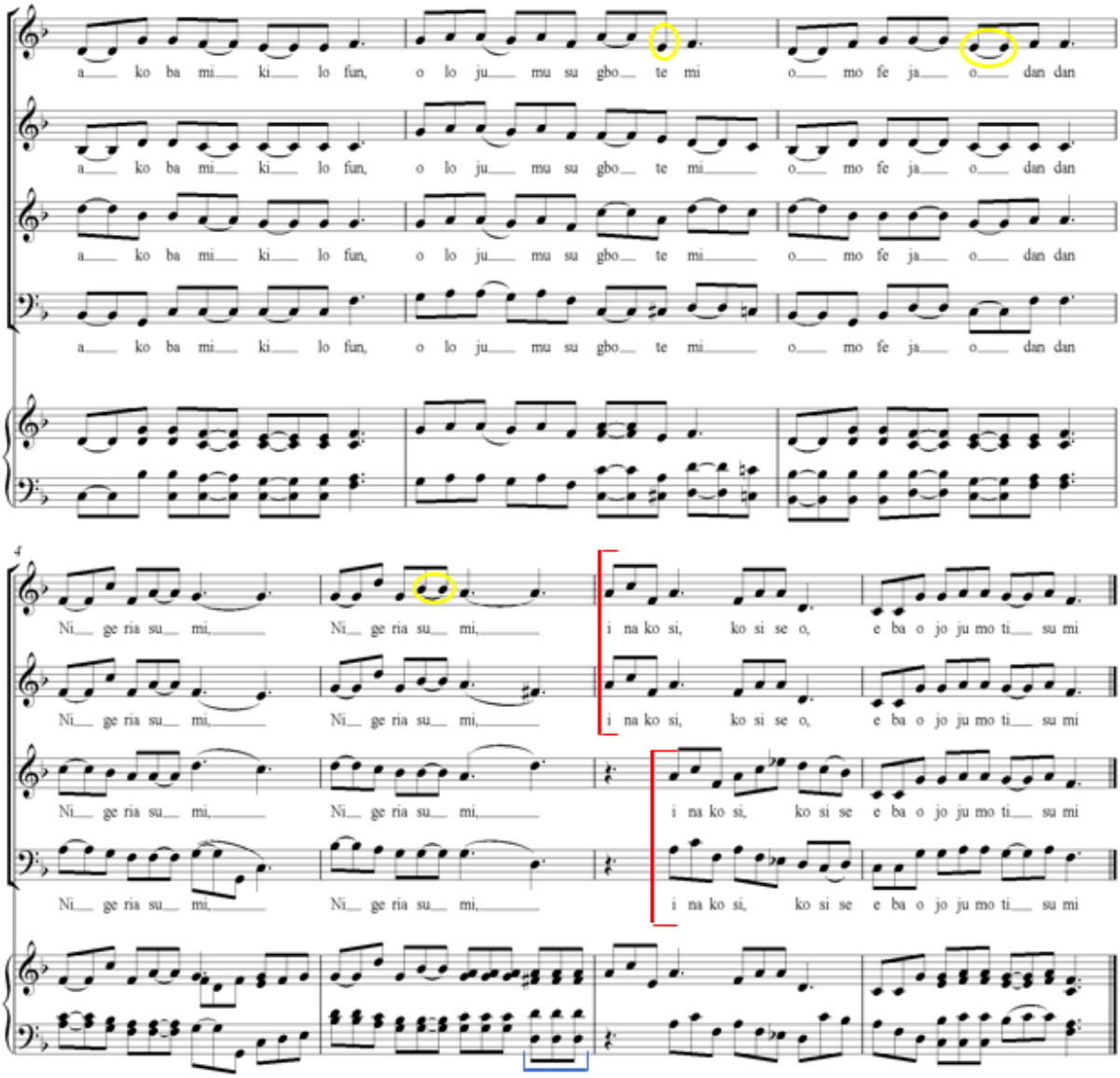

Figure 4:54 Bars 44-50, 'American Visa' (Oyèdúṅ, 2005:7,8).

The second theme of the B section begins with a syncopation in bar 51 (Figure 4:55). In a change of texture, the bass and the left hand piano accompaniment start off in unison. The tenors join in bar 53, an interval of a third above the basses, with the left hand of the piano playing both voice parts. In the passage that follows (bars 55 to 58), the full choir joints in a lyrical passage (see Figure 4:55). This part is repeated in bars 59 to 62, Figure 4:56. From bar 62 to 65, all voices and piano sing and play homophonically and the section concludes in bar 66, where all voices and piano sing and play in unison (see Figure 4:56).

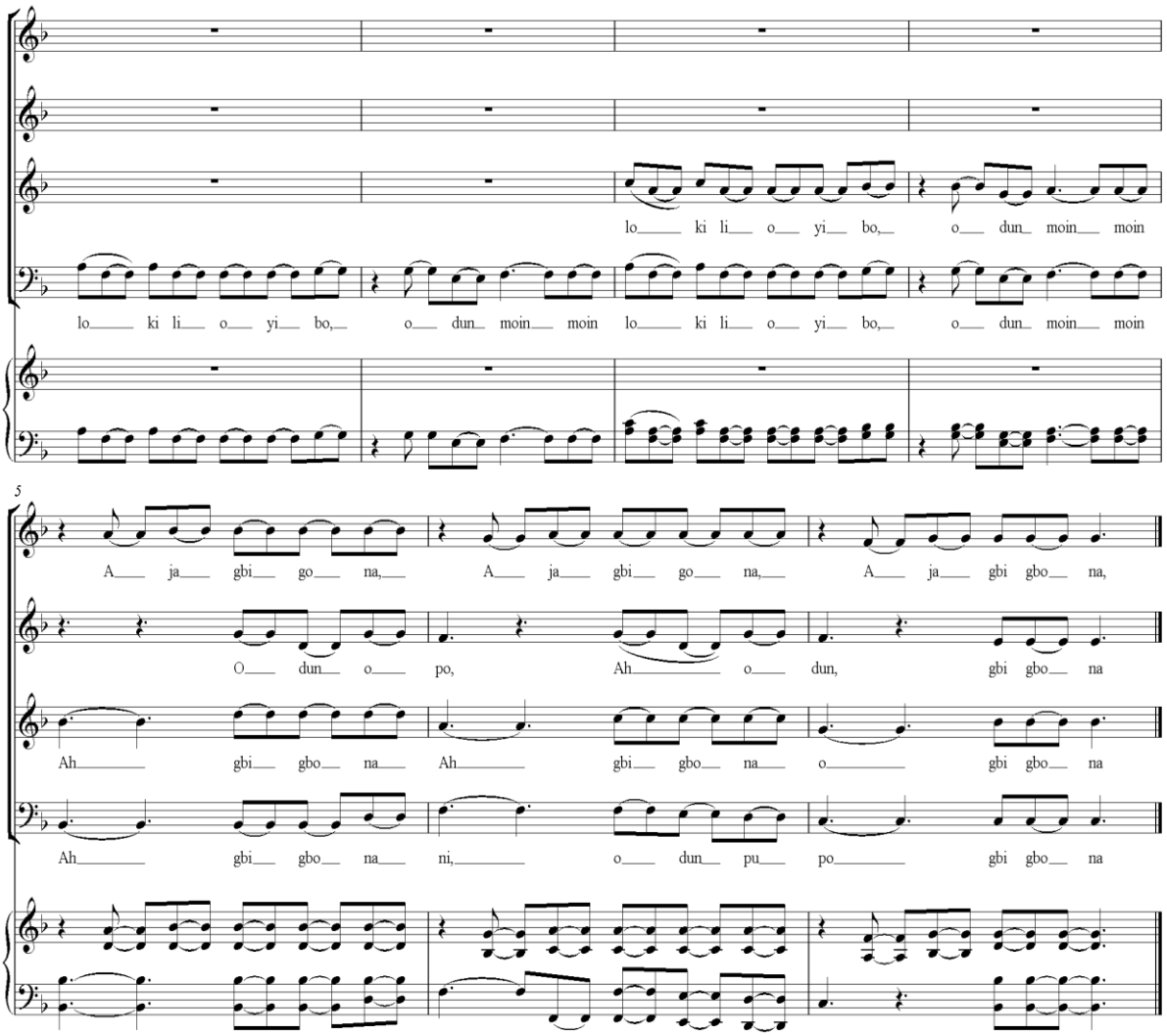

Figure 4:55 Bars 51-57, ‘American Visa’ (Oyèdúṅ, 2005:8,9).

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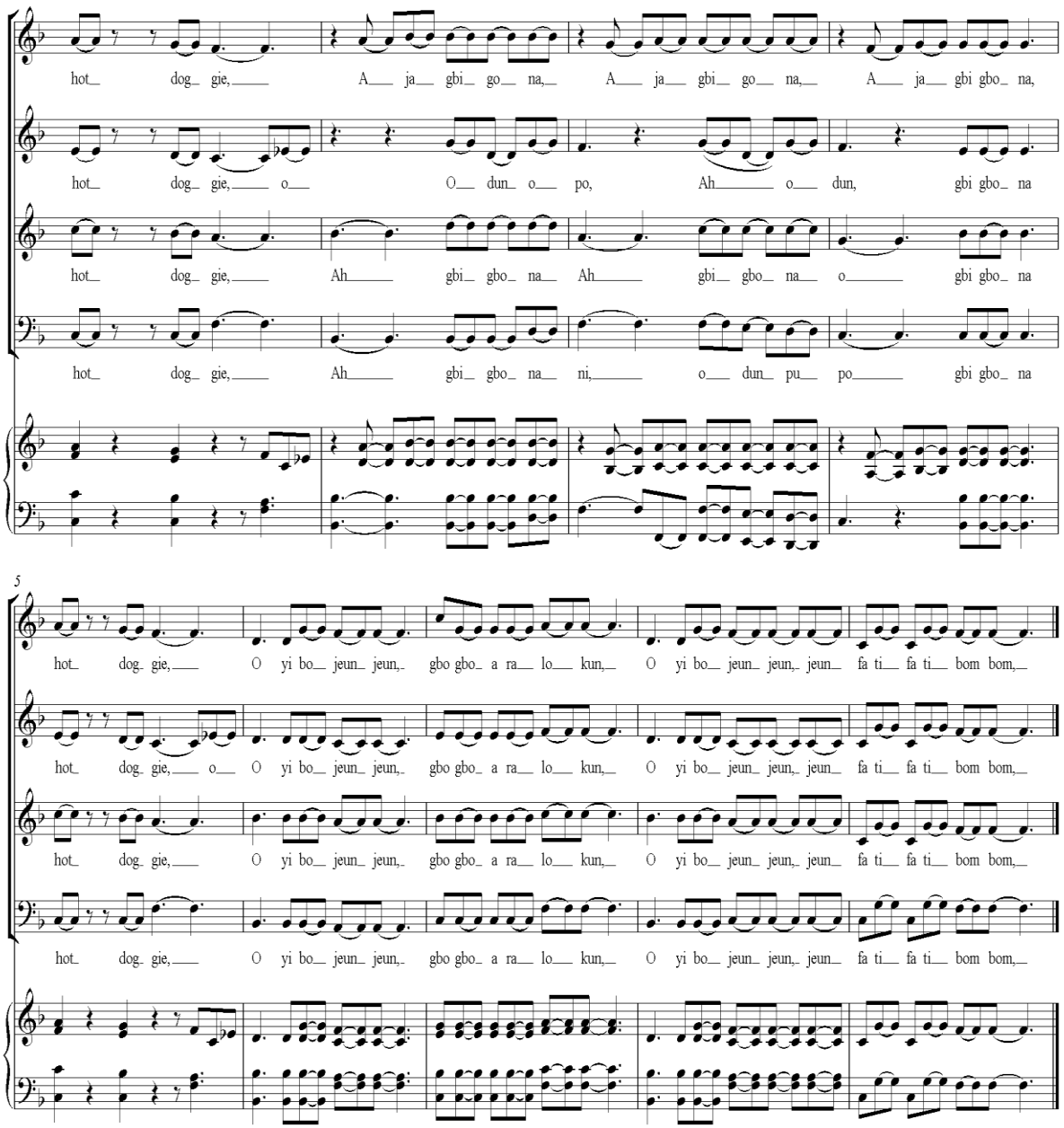


Figure 4:56 Bars 58-66, ‘American Visa’ (Oyèdúṅ,2005:9,10).

Section C starts in bar 67 with a change of key to C major, and a coinciding change in time signature ($\frac{6}{8}$). Bar 67 is incomplete, representing only half a bar in $\frac{6}{8}$. Oyèdúṅ clearly wished for the music to continue without a break between section B and section C, despite the change in time signature, he viewed the start of the theme in section C as an anacrusis. The bar is never completed, so that when the time signature changes again (to $\frac{4}{4}$ in bar 96), there is no attempt to provide a formal resolution to the incomplete start of the C section. With respect to bar numbers, the incomplete bar 67 will be taken as treated as a full bar 67.

Oyèdúṅ commences with the main theme of the C section as a song form (bars 67 to 102) presented in four 8-bar phrases, followed by a second theme in two phrases (bars 103 to 118). The main theme suggests a formal structure of its own: A (bars 67 to 74) A (bars 74 to 82) A^{I} (bars 82 to 90) B (bars 90 to 98), codetta (bars 98 to 102) (8-8-8-8-4), whereas the phrases of the second theme are essentially a statement with a repeat. The repeat contrasted by a key change. In the first, second and third phrases of the main theme (Figure 4:57), Oyèdúṅ employs a pentatonic melody, emphasizing the folk character of the music.

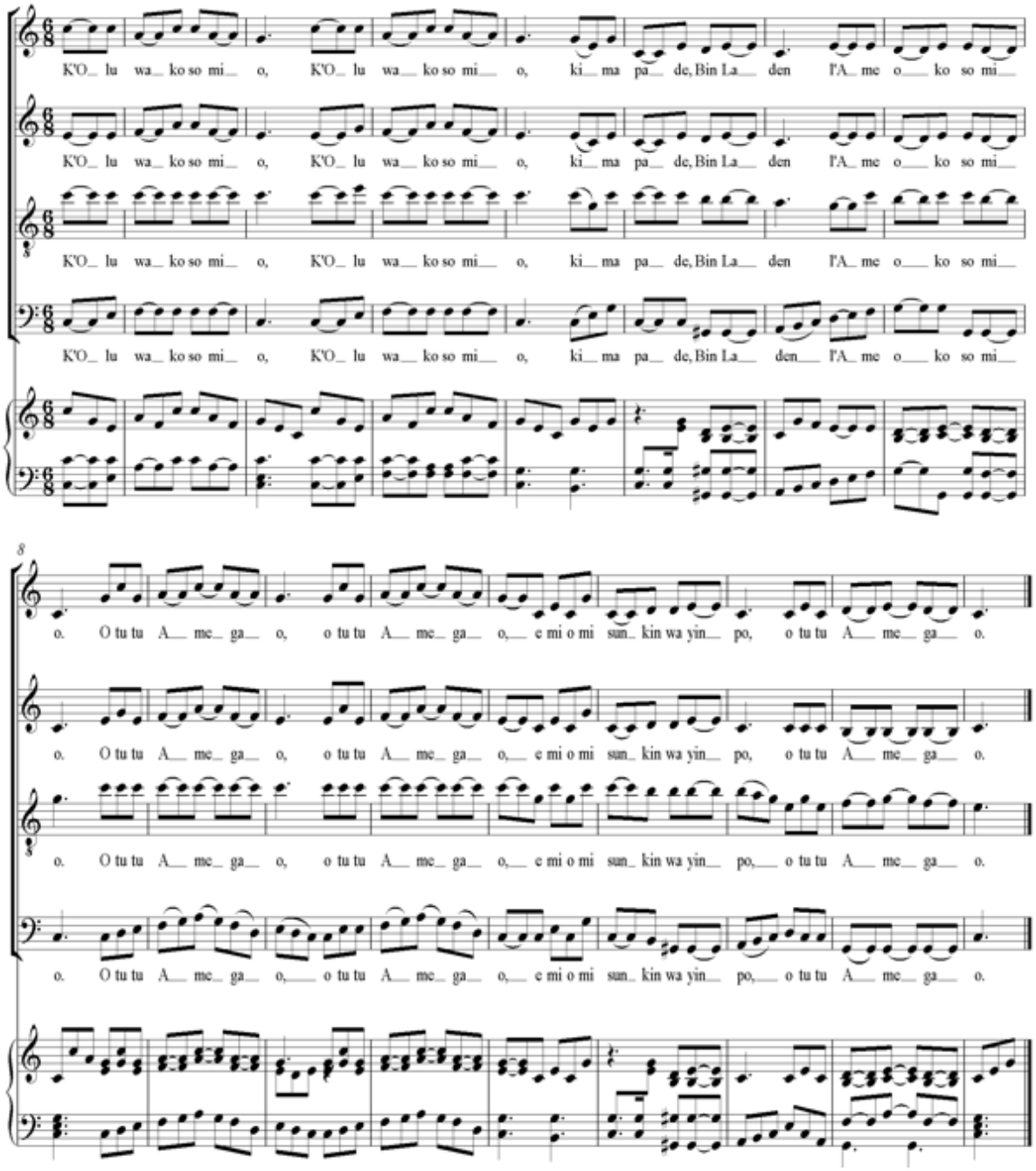


Figure 4:57 Bars 67-82, 'American Visa' (Oyèdúṅ, 2005:10,11).

The third phrase that starts in bar 82, contains two juxtaposed melodies from bars 82 to 86. The sopranos and altos sing the same text in unison while the tenors and basses sing another text (also in unison). All four parts join in unison between bar 86 and the beginning of bar 88, breaking into four-part harmony again between bars 88 and 89 and ending in unison in bar 90.

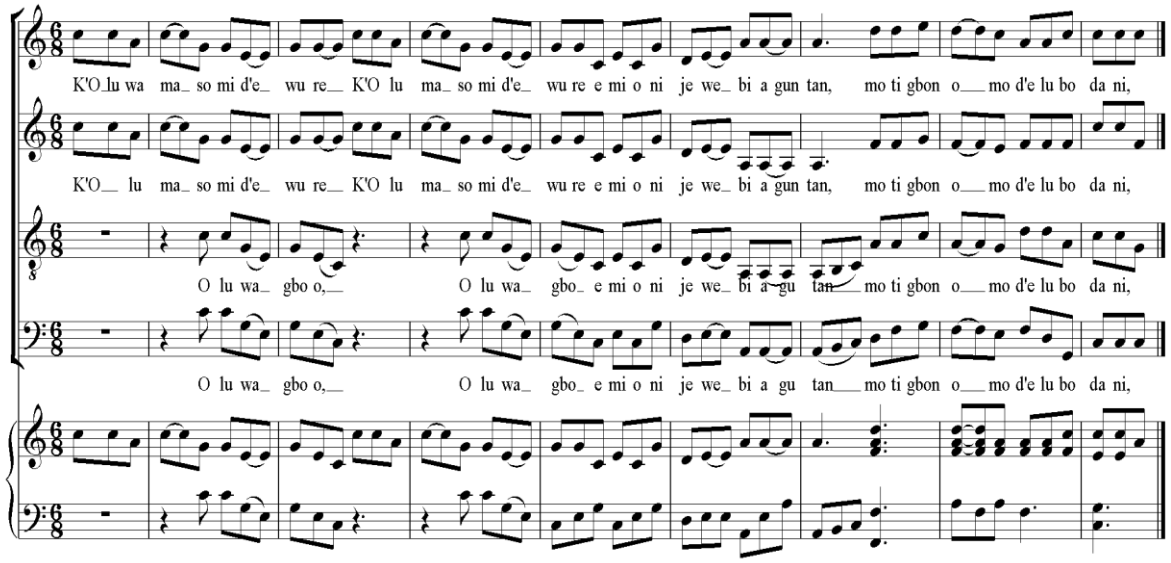


Figure 4:58 Bars 82-90, 'American Visa' (Oyèdúṅ, 2005:11,12).

A small bridge, consisting of a restatement of a musical fragment from bar 86 to bar 88 of the third phrase, transitions the music between the first and second themes of Section C. Oyèdúṅ introduces an onomatopoeic device here, mimick the bleating of sheep in the basses (the text is written with an oscillating sign: 'Me~~~~~'). Meanwhile, the re-stated fragments from the third phrase are sung and played in unison by all voices and piano (bars 90-96, Figure 4:59).

Oyèdúṅ deviates from the pentatonic scale structure in bar 96, where he also switches to a simple quadruple timing for just this one bar, where all the voices and the piano double the raised subdominant pitch (F sharp) in unison (see Figure 4:59, marked yellow) in a dramatic pre-cadential gesture. Immediately, the music switches to a compound quadruple $^{12}_{8}$ time (bar 97) to end the bridge passage in C major with an unusual cadential progression of V-VII$^{6}_{4}$-I$^{6}_{4}$-I (Figure 4:59, marked black).

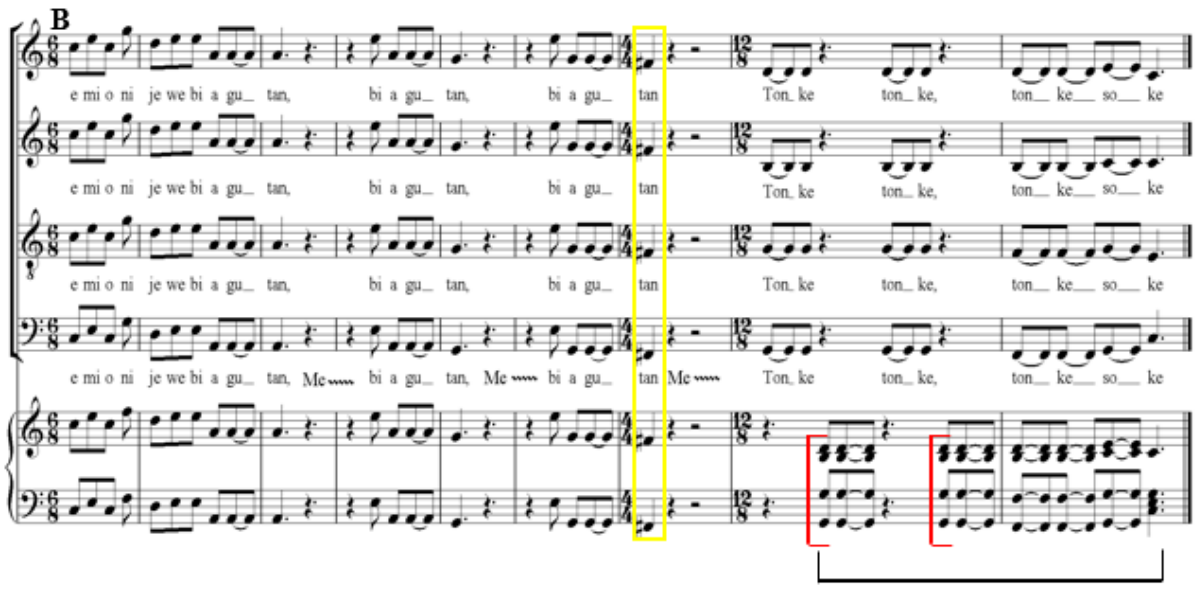


Figure 4:59 Bars 90-98, 'American Visa' (Oyèdúṅ, 2005:12,13).

Oyèdúṅ ends this theme with a 4 bar codette (Figure 4:60, bars 98 to 102) that has the same rhythmic structure and shares the same antecedent phrase with the first phrase (it has something of the character of a truncated recapitulation). However, the mode is inflected with a B flat.

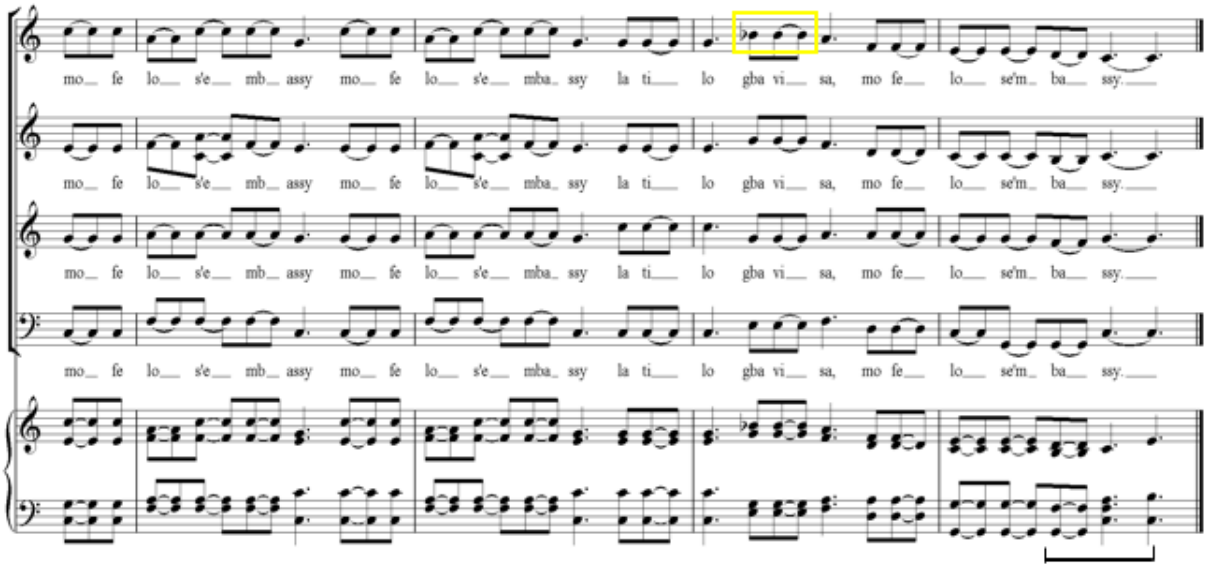
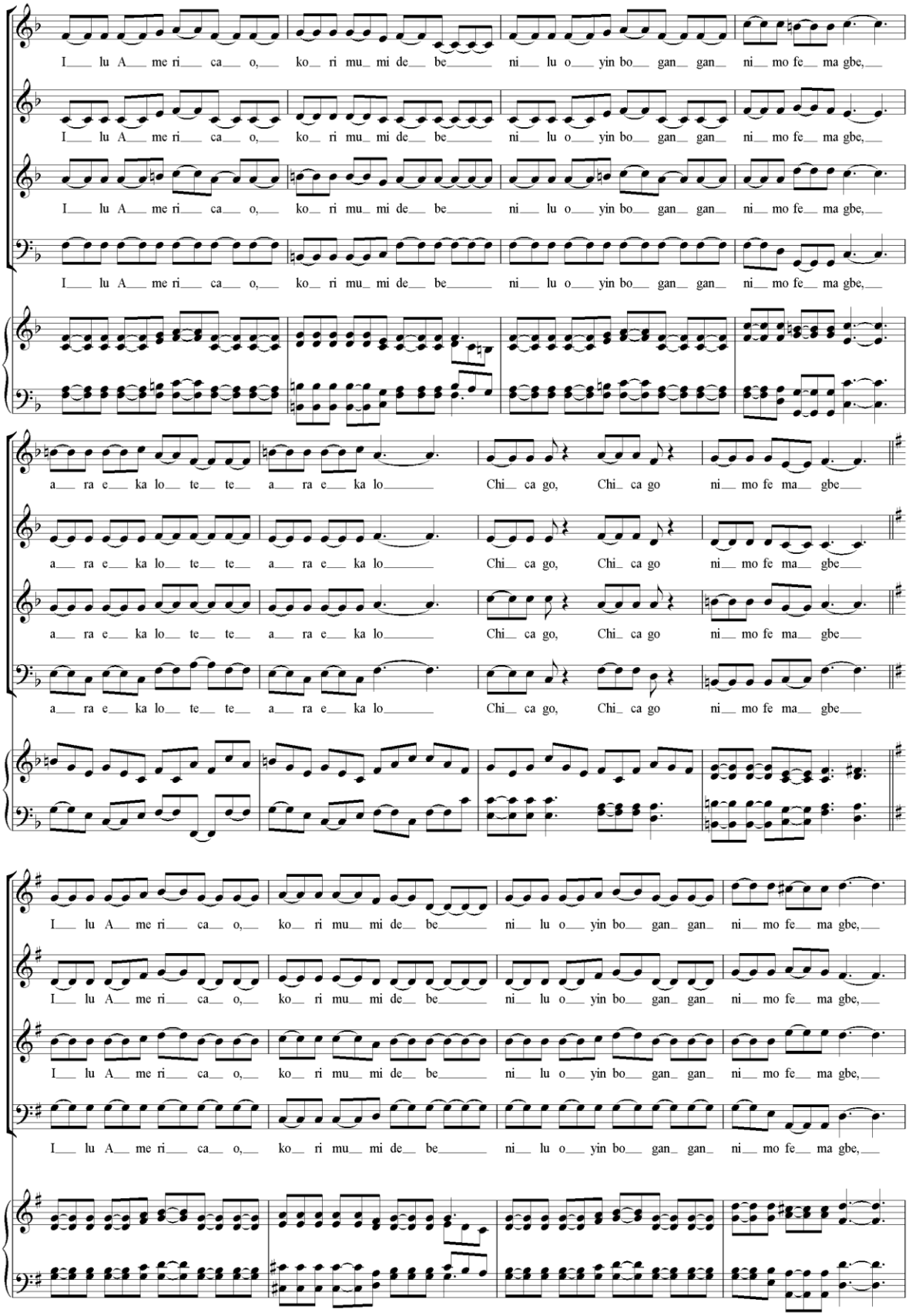


Figure 4:60 Bars 98-102, 'American Visa' (Oyèdúṅ, 2005:13).

Section C continues with a second theme of 8 bars (bars 103 to 110) and in a new key of F major (Figure 4:61). It is an uncomplicated melody with chromatic colorization of the subdominant note in the supertonic chord (G B D) resolving to the dominant chord (see bar

106). This theme ends on an imperfect cadence, which progresses from a tonic chord (F A C) to a secondary dominant of a submediant chord (D F# A C) that is, I-VI^7/V. The submediant seventh chord functions as a pivot chord modulation leading to the new key of G major. Bars 111 to 118 (Figure 4:61) constitute a repetition of the theme (bars 103 to 110) in this different key (G major), while the text and music remain unchanged. This repeat however, ends on a perfect cadence (V-I) in bar 118. All through this second theme, the voices and accompaniment function homophonically.



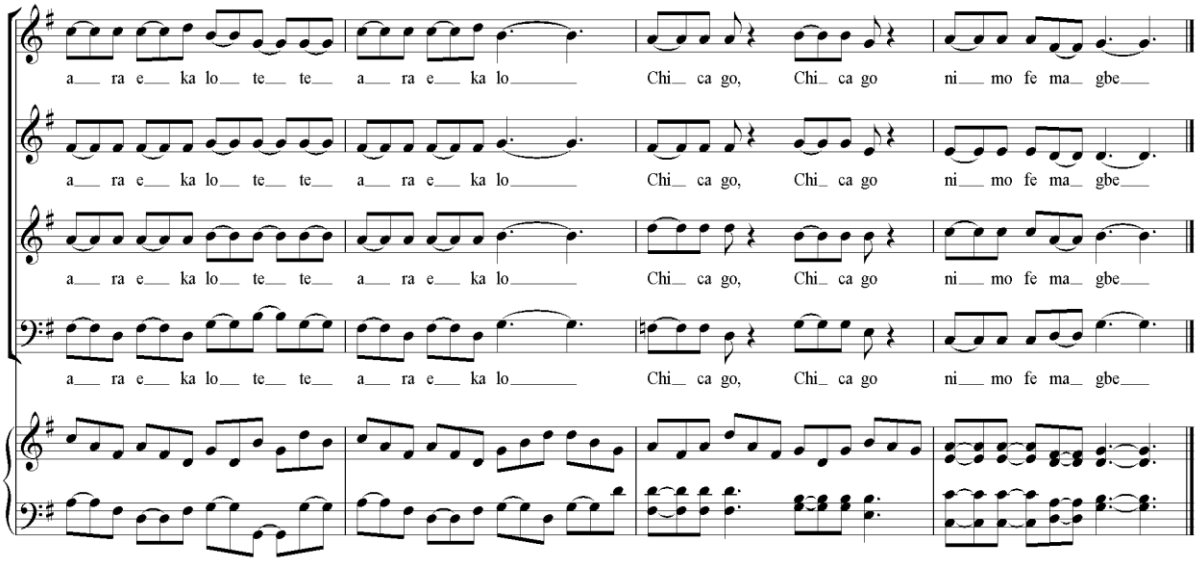


Figure 4:61 Bars 103-118, 'American Visa' (Oyèdúṅ, 2005:13-15).

The last section, section D, starts in bar 119 and continues up to bar 156. The D section links with the C section in the sense that it shares the same time and key signature, although it elaborates a different musical character. There are two-four bar measures that makes the period structure of this section (that is two short thematic materials – main theme and sub-theme). Oyèdúṅ elaborates expansively on the first theme (that is only 4 bars long) over the course of bars 119 to 134 (Figure 4:62), with the theme re-occuring at various times in all four voices (SATB). The four-bar theme is stated (bars 135 to 138, Figure 4:64), followed by a four-bar extension of fragments taken from the theme (bars 139 to 142, Figure 4:64), subsequent to which there is a re-appearance of the theme (bars 139 to 142, Figure 4:64) – a repetition that functions as a closure to the D section. The section culminates in a ten-bar coda (bars 146 to 156, Figure 4:65).

The section commences in key G major with the tenors and right hand piano functioning in unison, with the basses and left hand of the piano joining in the same bar 119 (see Figure 4:62). These two melodies are interlaced, as the bass part moves over and under the tenor voice (bar 119 to 122). A change of key to C major (indicated by a change in key signature) happens in bars 123 to 126, with the tenors and basses continuing their thematic intertwining as the basses restate the tenors' melody (bars 119 to 122) in the new key. The tenor part could be heard as continuing to sound in G major, although the avoidance of a leading tone allows it also to sound in the C major elaborated by the basses (see Figure 4:62, yellow marking). The altos

join the basses and tenors in bar 127 restate the same melody passed on from the tenors to the basses, now in F major.

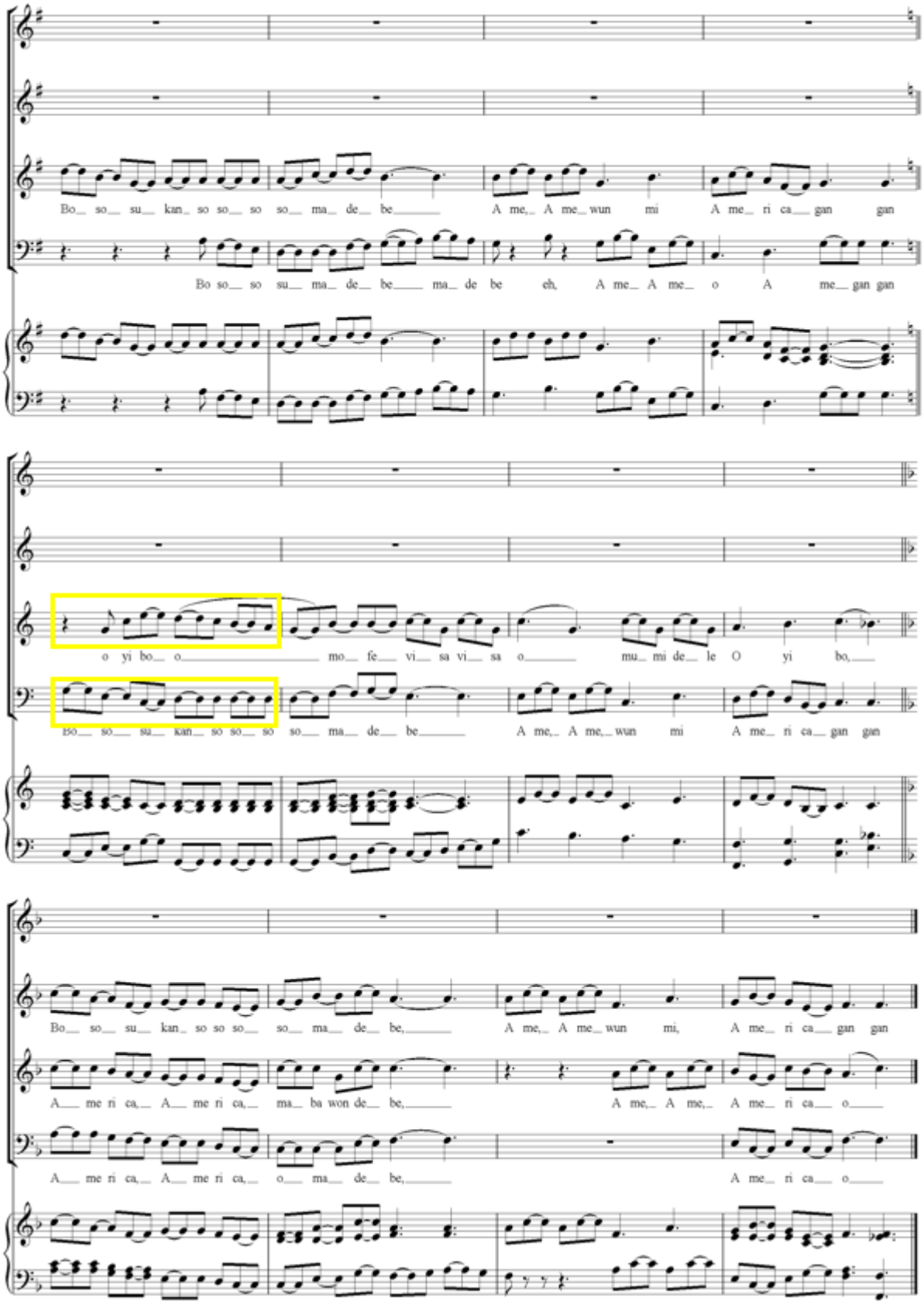


Figure 4:62 Bars 119-130, ‘American Visa’ (Oyèdúṅ, 2005:15-17).

From bar 131, another modulation takes place to B flat major. From bars 131 to 134 the sopranos join, restating the theme. The three other voice parts (ATB) provide contrasting rhythmic and melodic effects. The fourth appearance of the theme is brought to a close on a perfect cadence (V-I) in bar 134. For the most part of this section, the piano performs its accompanying function homophonically.

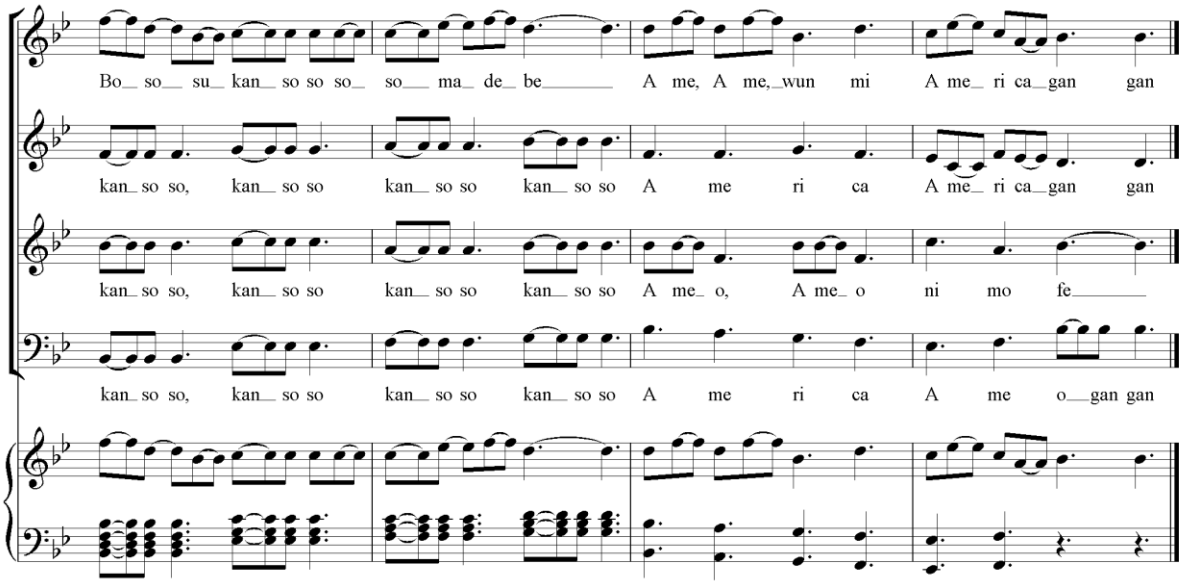


Figure 4:63 Bars 131-134, ‘American Visa’ (Oyèdúṅ, 2005:17).

The subordinate theme starts immediately in bar 135 with the choral parts and piano accompaniment in homophonic texture. Again, it is an easy and unchallenging melody for the choristers, as the intervals they have to traverse are small (see Figure 4:64 below). The altos show a chromatic coloration of a secondary dominant tonic chord, which has a flattened seventh (the last beat in bar 136), and this resolves to a supertonic seventh chord on the first beat in bar 137 (see red markings). The phrase ends on a perfect cadence (V^7-I) in bar 138.

The sub-theme is extended by a four-bar fragment (bars 139 to 142, Figure 4:64), which begins with a crotchet rest in every first beat of the first three bars, followed by a sequential treatment of the fragment. In the sequence, the altos and basses are given chromatic colorations in bars 140 (supertonic chord with a raised third resolving to a dominant chord in B flat major

– C E G to F A C) and 141 (dominant chord in G minor resolving to the submediant – D F# A to G Bb D). The piano accompaniment and choral parts alternate antiphonally. That is, the piano plays the chordal movement of the sequence in every first bar and is silent on the second beat (dotted crotchet) while the choir sings and then joins on the third and fourth beats. In essence, this pattern introduces the sequence in chordal structure before it is sung (see blue markings below). In bar 142, choral parts and piano function homophonically and close on a perfect cadence (V^7-I). Bar 143 starts with the repeat of the sub-theme (as in bars 135-138, Figure 4:64), which ends on a perfect cadence in bar 146, with the coda immediately commencing.

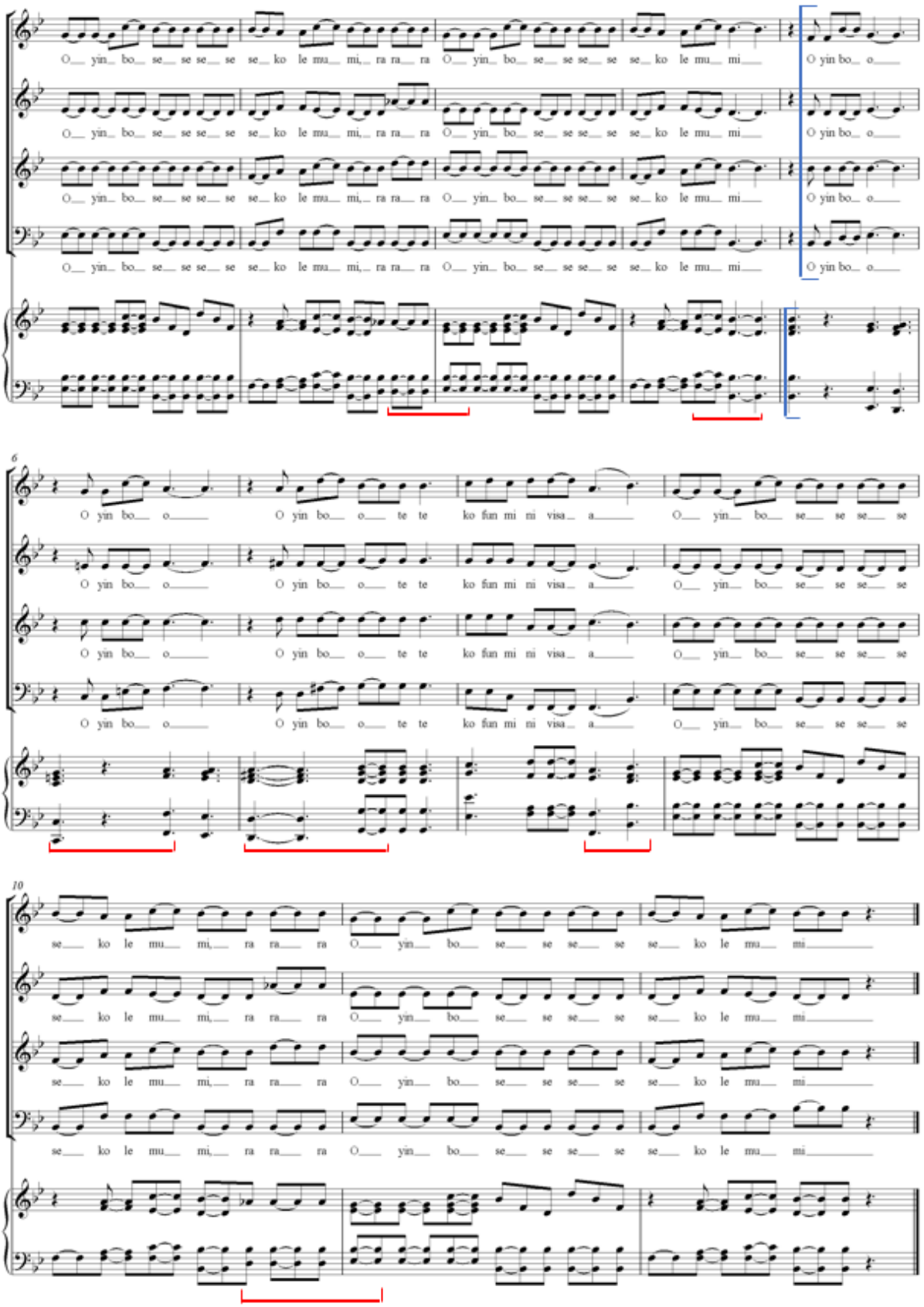


Figure 4:64 Bars 135-146, ‘American Visa’ (Oyèdún, 2005:18,19).

The coda is heralded by a successive repetition of three phrases (bars 146 to 148; bars 148 to 152; bars 152 to 156 - see black markings). The harmonic character of the second phrase (148 to 152) shows a preponderance of a half diminished seventh chord resolving in the minor tonic (F#A C Eb to G Bb D) in bars 149, 151 and 152 (see red marks), while the last phrase (bars 152 to 156) is contrasted melodically and rhythmically to what had gone before. The sopranos sing a different melody from the altos, tenors and basses. While the latter operate in a middle range, the sopranos shoot up to a top (B6) vocal range, sustaining the B flat for two bars. The coda is brought to a close on a perfect cadence (V^7-I).

Oyèdúṅ is less concerned in this piece with correct tonal setting of his Yorùbá text than he is elsewehere, often flouting the tonal inflection of the language. He demonstrates, in a sense, that his concern with reaching the desired forms of expression in the (Western) musical idiom he employs, overrides his concern with meaning. In most instances, however, this approach that does not distort the meaning. It is even possible that the composer may have adopted this linguistically infelicitous setting as a performance of the tension between the foreign (American) and local (Nigerian) narratives thematized in this music. Another perspective on this tension, perhaps more technical, is articulated by the composer as follows:

> The major challenge I have in my composition is trying to have defined objective for the composition. For example, questions like - Is it a composition to make the audience/listener laugh? Or is it one that would have a specific form and structure that can be studied? (Oyèdúṅ, 2017)

In other words, there is a sense that the composer is thinking formalistically about musical technique, rather than privileging meaning and the way in which the music may have to respond to tonal language requirements. The latter, one could argue, would suggest different technical and structural solutions to problems of text treatment. The former, in a way, retreats to a full-scale embrace of a tonal idiom that dominates its Nigerian content. This, also, is topically relevant to the social and political themes treated in ‘American Visa’.

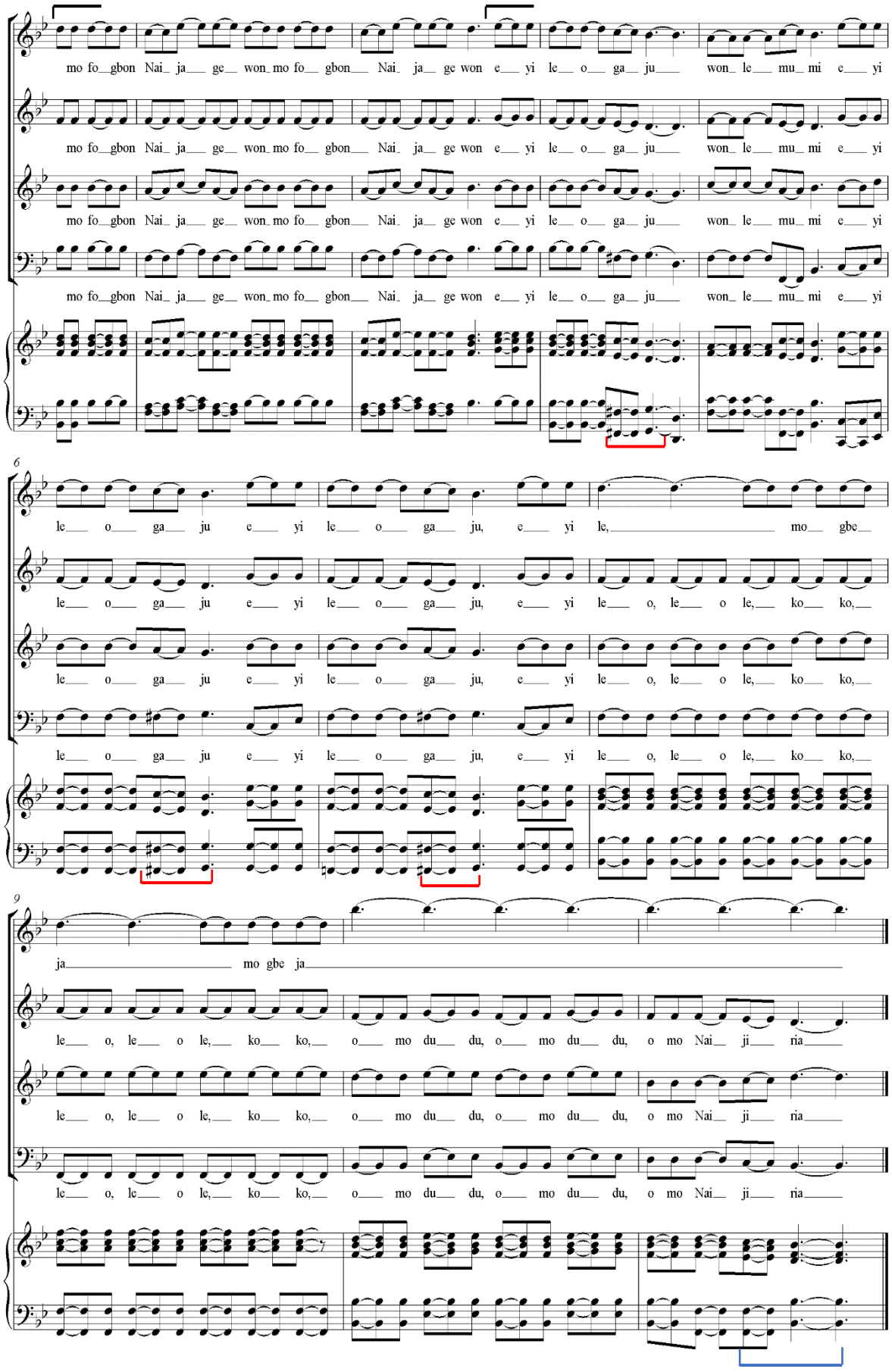


Figure 4:65 Bars 146-156, ‘American Visa’ (Oyèdúṅ, 2005:19,20).

4.4.4 A reading of the video performance of 'American Visa'

'American Visa', like the two pieces analyzed earlier ('Ọm'ọníṣẹsì' and 'Tòkunbọ̀), was performed in the same main auditorium at the University of Lagos, but at a later date, August 2014, in the 'Africa sings 7' series.[140]

This particular performance of 'American visa' is about nine minutes in duration. The choir, conductor and accompanist (pianist) are seen on stage. The choir positions itself and spreads across the centre stage, centre stage left and right to the up stage areas, the conductor stands down stage left before a wooden pulpit where he gives cues for the opening stage act, while the accompanist is seated in front of an electronic keyboard, down stage right.

The performance starts with a stage act. Two characters appear on stage, walking in from down stage left. The one stops, still down stage left, and is seen with a travel-box and a hand bag. He unpacks and at the same time arranges the clothing in his travel-box. The other character, who walked behind him, moves further to the end of the stage (down stage right) with one hand in his pocket and the other stroking his chin, seemingly perplexed and troubled. He stops in front of a microphone, and sings the introduction to a song, 'Motherland', by a Nigerian hip-hop artist with the stage name Sound Sultan.[141] Although the themes of Sound Sultan's song and Oyèdúṅ's 'American visa' are superficially similar, Sultan's song appeals to those who have travelled out of Nigeria not to forget their roots, as there is no place like home. Oyèdúṅ, on the other hand, explores the socio-economic problems in Nigeria that make the country so difficult to live in, and presents these as reasons why so many Nigerians desire an American visa. The two songs are also distinct in terms of genre (hip-hop and art music).

[140] It was at this concert that the author was introduced to Dayọ Oyèdúṅ. The evening concert entailed five choirs performing two choral compositions each. The choice of repertoire for each of the five choirs was one W.A. Mozart mass and one of Oyèdúṅ's cantatas. 'American Visa' was performed at this concert and was conducted by Tolúlopé Fáshorọ̀, a fourth year student at the time. The author obtained the video recording from the convener of the event (Albert Oikelome).

[141] 'Motherland' is a code-mixed song. Code mixing is a popular style of Nigerian hip-hop culture, where the artist sings in two or more languages in a single song. 'Motherland' is sung in English, Yorùbá and Pidgin English. The song is also sub-titled in Yorùbá 'Àjò ò dà bi lé', which figuratively translates as 'there's no place like home' and directly translates as 'Journey is not like home'. The song was recorded in 2006, a year after Oyèdúṅ composed 'American Visa'. The hip-hop artist who wrote the song 'Motherland' is known for writing songs with socially and politically conscious themes. See Adéwálé Adédèjì's (2010) thesis *on 'Yorùbá Culture & its Influence on the Development of Modern Popular Music in Nigeria'*.

The juxtaposition of these two songs in the dramatic opening of the performance adds a layer of signification to Oyèdúṅ's music that was not intended by the composer. The lyrics of Sound Sultan's text are as follows:

'Motherland'	**Translation**
Àjò ò dàbi ilẹ́	There's no place like home
No matter where you go	No matter where you go
Make you no forget area o, area o	Don't forget where you hail from
Na Naija, Tí òdé bá tile	It's Nigeria, when things get tough where you are
Padà wá'lẹ́ o, wá'lẹ́ o	Return home, return home.

While this song is sung, the character (Andrew) who had been arranging his luggage, completes his tasks. Sweating, he stands still to listen to the song, and then interjects (the two characters appears to be friends or siblings). Facing the audience as he walks, he speaks in pidgin English: 'Ọmọ mehn, all that one na package' (silencing his friend's advice). The audience cheers loudly. His friend, together with the choir, ask the question in a chorus: 'Andrew, where to now?' Andrew responds by mixing American and Nigerian accents: 'I'm gerring out of this gardem country mehn'. Again the chorus intone the question, some gesticulating with their hands: 'Why'? Andrew answers: ''cos I'm tired of no light, no food, no water, in fact, no security'. While he lists his reasons, at every pause, the choir responds with the exclamation 'Ehn en'[142] and at the last word they all say 'Na wa o' (this is serious).

At this point, the keyboard plays the piano introduction to Oyèdúṅ's piece, while the two characters exit down stage right. Before they leave the scene, another character (perhaps another friend or neighbour) quickly walks from the stage left to meet them. Meanwhile, Oyèdúṅ's piece commences with the choir singing the first two phrases (bars 1 to 10, see Figure 4:46, Figure 4:47; recording, 01:11 to 01:33) before they stop again, and the acting continues. The character who enters on stage confronts the one planning to travel, speaking furiously and loudly in pidgin English: 'Ahan, where you dey go?' (Ah ah, where are you going?). Andrew responds: 'I dey commot for this country!' (I am leaving this country). The dialogue continues: 'Wey tin happen?' (what happened?), and Andrew responds: 'Ahan you no know wey tin happen? This country no better at all', (You don't know what? This country is not better off). The interlocutor asks: 'Ehen so you wan go that side abi?' (So you want to go to that side right?). Andrew replies in the affirmative: 'Ehn! I wan go collect cold for body' (Yes, I want to

[142] See footnote 68.

go catch some cold in my body). The conversation continues with the interlocutor trying to convince Andrew to stay: 'You wan collect cold? Ehn, heat dey here, we get A.C; light no dey, we get generator; we get crude oil; we get cocoa and plenty other natural resources' (So you want to go catch some cold, right? Even though the weather is hot here, we have air conditioning – A.C.; even with no electricity, we have generators; we have crude oil, cocoa, and many other natural resources). Andrew interjects and walks away, saying, 'Bros, all those things never better our life since 1960' (Brother, all those things have not served our betterment since 1960), referencing 1960 as the time when Nigeria gained her independence.

Watching Andrew leave, his interlocutor now speaks in a cool and disappointed tone: 'Oh boy, sit down, make this country better now'(Oh boy, stay to make this country better). The traveler (Andrew) gives his last response while he finally walks off stage left: 'Bros, I don commot' (bros, I have left). His friend follows behind him. (recording 01:33 to 02:03).

The stage act clearly wishes to communicate a message about not giving up on Nigeria. In this sense it speaks to Sound Sultan's music. The beginning phrases of Oyèdúṅ's music sung during the act, aligns with the desire of the traveller to leave ('This country is in shambles, life is very difficult here; Ah! I'm fed up! I want to go to America'). The popular music idiom is chosen to advocate for the merits of not leaving Nigeria, while the art music idiom signifies a more uncompromising approach to Nigeria's problems.

The full performance of Oyèdúṅ's piece begins after the traveller exits the stage. The conductor takes charge, and positions himself down stage centre with his music stand and score. The accompanist plays the introduction (bars 1 to 6) to avoid a break after the acting, and while he does this, the conductor assumes his position and starts to conduct. He slows the tempo of the music at the transitory bars (35 to 38, Figure 4:52) leading into the B section. At this point, the traveller who has now arrived in America walks onto the stage from stage left (he is warmly dressed in a thick cardigan and muffler, but is shivering in the cold winter). The music and the acting do not seem to align, as the text being sung at this point is about the struggle to procure a visa and a stern warning to the white man at the embassy who refuses to oblige. It soon transpires that this acted scene is not a portrayal of the music being sung, but an enactment of what awaits travellers to America. The two characters who tried to persuade their traveller friend not to leave the country, are now seen stage left, trying to procure a visa to America.

The music in the B section from bar 39 (Figure 4:53) onwards portrays the traveller as already living in America (he is seen making a phone call to his friends in Nigeria, who are

expectantly awaiting his calls, as the call drops several times). The traveller is cold, and is portrayed as homeless, lugging his travel box all around the stage. The acting is mimed with generous gesticulation, while the choir articulates the narrative and performs short and easy dance movements from the B section, bars 39 to 46 (Figure 4:53), without drums but with the keyboard accompaniment. Thereafter, they stop the dance movement, gesticulating uniformly based on the text in bars 47 to 50 (Figure 4:54; recording 04:05-04:25). This leads to a sudden change of moods in different registers. The music sung and the corresponding action of the choir are juxtaposed to the stage acting of the actors. The choir sings about the frustrations attendant to living in Nigeria (no light, no jobs, constantly eating one staple food, 'ẹ̀bà'). The actors portray the difficulties of living in America, and the seeming enduring contradictory desire to live there. It is therefore clear that the acting does not only portray the musical message, but actually operates in counterpoint to it, imbuing the musical text with additional layers of meaning.

At other points in the performance, however, the acting and the musical performance amplify the same message. From bar 51 the choir sings different musical material, which the actors excitedly portray. The character who is in America extols the white man's food, implicitly prays for security, talks about the immensely cold weather and quickly forswears turning into a goat that eats fresh leaves and vegetables before testifying that he has brought his yam powder/flour along. At this point in the performance, Oyèdúṅ's sound effects to depict the bleating of a goat are heard (bar 92, 94, 96, Figure 4:59).

The conversation among these friends closes with the other two characters decisively heading to the American embassy in Nigeria to go obtain their visas. Here again, the acting does not align with the song narrative, but this may be because of practical reasons (this section of music is quite long and and the performers may not have been able to rehearse adequately to synchronize the stage action with the music's duration). The audience responds by laughing as they view the acting and follow the story line of the music.

The next scene in this recorded performance reveals how the other two characters made their way to America. Even though one arrived there before the other, they eventually connected, and with great excitement they take phone pictures (selfies). The text of the music at this time reveals that the white man at the embassy tried all he could to stop them from obtaining visas, but he failed because they outsmarted him using 'the black man's cunningness'. The music ends and the choir takes a bow while the three actors pose for pictures, shouting 'America!' The audience cheers and applauds even more loudly.

During this performance, the choir mostly stayed true to the music score. The conductor managed to pull together what could be regarded as the disjointed sectional plan of the music; even when the sudden shifts in metre from one section to the other threaten to disrupt the flow of the performance. Music and drama combine as expressive forms in this production. Other artistic elements that are employed are sound effects, stage properties like the travel box, bag, pulpit and stage risers for the choir (placed behind the singers on the first line). Most of the set design is hidden when the choir is on stage, primarily because of the height of the choristers that are elevated with the risers. The costumes worn by the choir (a bright and elegant African fabric), the backdrop with a touch of African fabric at the edges, stage curtains, grand drapes, white wooden set placed at the up stage right and left, the stage light and effects are all visual elements that combine to give the stage and the performance an aesthetic value as an intertwined work of art.

As written in the first part of this analysis, 'American visa' is an exploration of the idea of how life could be better elsewhere. It is an ambiguous piece, in that it provides socio-political comment on the failing Nigerian state, while at the same time showing how visa restrictions often discriminate against Nigerians, who display ingenuity in subverting this system. As in the earlier compositions discussed in this dissertation, the socio-political meaning of the piece is easily located in the text, and this meaning is also seized on and interpreted by the performers. But Oyèdúṅ's music speaks to the ambiguity in a different way. His individuated wielding of simple, common practice devices and forms, seems to achieve two things at once: First, a direct and uncomplicated register of communication with his audience and second, through the successful wielding of this adopted idiom, a performative illustration of how a Nigerian composer can make the 'system' work in the face of hardships and injustice. In this sense, the music 'speaks' social meaning beyond the text, and it is a meaning that resonates with the ambiguity of the (post)-colonial position.

4.4 'Nepa', from the *University Cantata*

4.4.1 'Nepa' in context

Oyèdúṅ wrote 'Nepa' in 2008 as one of the pieces in his *University Cantata*. 'Nepa' is an acronym for National Electric Power Authority, an institutional structure responsible for coordinating and maintaining electricity supply throughout the republic of Nigeria. Due to the

inefficient and unreliable service provided by this sector over many years, the Nigerian government decided on privatization as a means to unbundle power utility across the states in 2005. However, power outages remain a norm in the country. Even though the sector has ceased to exist as 'Nepa', with the name having been changed since privatization, many Nigerians still refer to the power/electricity sector as 'Nepa'. In other words, 'Nepa' has become a signifier of the inefficiency of the Nigerian electricity sector, with numerous backronyms being coined, for example: Never Expect Power Always, Please Light Candle (NEPA Plc) and No Electric Power At All (NEPA).[143] Children and adults all around the country exclaim 'Up Nepa' whenever light is restored to express their delight, even when it might be temporary.[144]

Oyèdúnù chose to name the utility sector by the title 'Nepa' in his 2008 composition, despite the fact that the utility's name was changed to PHCN (Power Holding Company of Nigeria) in 2005. In fact, in 2013 PHCN ceased to exist, and electricity control was handed to NERC (Nigerian Electricity Regulatory Commission), which decentralized further to include distribution companies in various states and regions in the country, named LEDC (Local Electric Distribution Companies). Despite the divestitures and the changes in name, the name 'NEPA' has persisted in the language of many ordinary people.

In a recent report published by the United States Centre for Strategic and International Studies (CSIS) on 4 October 2018, its directors for the Africa program note that the current electricity situation in Nigeria is a fundamental barrier to its prosperity and if this does not change, Nigeria is likely to become a dangerous source of global threats. The deficient electricity system significantly constrains economic growth and development in the country. Referring to the findings from a recent World Bank study, the report notes that 'electricity shortages reduced a person's chance of finding a job by 41 percent'(Devermont, Judd & Moss, 2018). The CSIS report further reveals that Nigeria currently uses less than 80 percent electricity compare to countries with similar income levels. In addition to the shortage of electricity supply which Nigeria battles with, CSIS notes that the few transmission networks

[143] When the Nigerian government privatized power distribution following the Electric Power Reform Act 2005, NEPA (National Electric Power Authority) became PHCN (Power Holding Company of Nigeria). While the majority of people still call the PHCN by the name NEPA, new backronyms were created for PHCN, including 'Problem Has Changed Name' and 'Please Hold a Candle Now' (cf. Bosah, 2006).

[144] See https://www.youtube.com/watch?v=q2Ut0L4l3O0 - A YouTube video published on 20 April 2018 by '247electric' with the title 'Can we ever stop shouting UP NEPA'(247electric, 2018). It is a one minute and thirty-four seconds video showcasing comments from random people on the streets of Lagos on the persistent shouts of 'UP NEPA' whenever electricity is restored.

are not maintained and that this results in huge energy loss: 'Nigeria's transmission network is decrepit and its utilities are largely bankrupt' (ibid.).

According to Oyèdúṅ, his composition resulted from witnessing corrupt practices by electricity sector officials in his neighborhood (Oyèdúṅ, 2017). This motivated him to write a satirical piece that critiques the Nigerian electricity/power sector. In this piece, Oyèdúṅ attempts to project a 'national voice' for general Nigerians. Even though he writes about the typical power situation in Nigeria and the corrupt practices of staff in this sector, at the end of the piece he also turns to address the public on their civic responsibilities, namely to fix the electricity sector by paying bills regularly and not defaulting. In this section I ask if Oyèdúṅ succeeds in writing a kind of African art music that effectively communicates about a national crisis to its audience. I consider, also, how 'Nepa' could be argued to create the platform and space for conversations that can transform people's ideological positions or dispositions with regard to large-scale and complex national problems like electricity supply.

Recalling an anecdote relating to a performance of 'Nepa', Oyèdúṅ says: 'unknown to me, the general manager of the organization was in the audience. After the performance, the woman walked up to me and said, "well, even though you abused us and alleged all sort, the part I like most is, you told the people to pay their bills". Then we both laughed over it' (Oyèdúṅ, 2017). The anecdote implies that the performance space is a productive space of critique on socio-economic problems.

The narrative of 'Nepa' is carried by the voice of the masses (SATB choir) expressing their dissatisfaction about electricity crises. The music begins with a monologue describing the frustration brought about by power failures. The narrator laments how much mosquito bites have infested the skin and drained the blood due to the usual light-out experienced at night, likening the situation to being in a 'kiríkirì prison cell'.[145] Subsequently, he describes the transient excitement experienced whenever electricity is restored, enjoining people to iron all their clothes and be hasty about it because Nepa's electricity supply is not reliable. He continues to describe electricity fluctuation as the waxing and waning of light that is eventually extinguished, with the composer portraying the fluctuation by the use of staccato-like sound effects.

[145] 'Kiríkirì Maximum Security Prison' is one of Nigeria's notorious and most dreaded prisons located at Apapa - Lagos, Nigeria. Since the mid-1950s it has harboured hardened criminals in the city. More so, it is a congested prison.

A follow-up narrative in another section of the music features a different character, a woman, who relates her experiences and travails with Nepa officials. The woman invites everyone to hear her story and come to their own conclusions. She starts by expressing her surprise, and confessing that the things the eyes have seen, the mouth cannot say. She was asleep and was suddenly awakened by a neighbor who informed her that she had a visitor, a 'slim and ill-fed' man who introduced himself as 'a Nepa boss' before requesting her electricity payment receipt, which she presented to him. He then proceeded to explain to her that she was in debt, and that he would disconnect her electricity. But the Nepa boss went further, asking for a bribe. In this scene, Oyèdúṅ writes that bribery and corruption should be rejected and denounced. The line of the text translates as 'don't give or collect bribes, let us all reject and desist from corruption' (Emá fun emá gba owó ehìn…ejéká jù mò ko, owó ehìn).

Soon, the narrative continues and the character who was visited by the Nepa official implores members of the public to warn the Nepa official not to disconnect her electricity supply. Hinting at an unusual spiritual power, she declares that if the Nepa official would dare to disconnect her electricity cable, he would be electrocuted. Oyèdúṅ ends the narrative with a directive to the public, namely that they should pay their electricity bills regularly and not defraud the service provider, but come together with a sense of responsibility to fix 'Nepa'(Ẹ lọ san'wó iná dédé, ẹ má ṣe jìbìtì, ẹsan'wó iná dédé o; ẹ jé ká tuń Nepa ṣe).

4.4.2 Basic structure for 'Nepa'

The lyrics of 'Nepa' are as follows (an English translation of the original Yorùbá is provided by the author):

Text	**Translation**
Ah eh kíni mo fi ṣe Nepa	Ah! eh! where have I wronged Nepa
Tó mú ná lo lála lé o…	That takes away the light every night
Èfon ńla ńla ti f'ẹjè mi tań o	My blood is almost all-drained by big mosquitoes
Láì selé wọ̀n ní kiríkirì o	When I'm not a prisoner at kiríkirì
Ah eh ẹwá bá mi bẹ Nepa	Ah, eh, come help me plead with Nepa
Tó mú'ná lo lála lé o	That takes away the light every night
Iná dé, ẹ ká ṣọ síta o	Light has been restored, bring out your clothes oh
E lǒ o, e lǒ,	Press it oh, press it
Dáku ´dájí ni'ná Nepa o	Nepa's light is epileptic
Ódipi	It goes off

Ah a a o, a a a o, a a a ó dipi	Ah, a a o, a a a o, a a a, it goes off
Ẹ tẹtẹ lọ, ẹ tẹtẹ lọ, sáré e yára o	Iron the clothes quickly, be quick!
Woń mú'ná lọ o, woń mú'ná lọ eh	The light is gone, it is gone, eh
Eh óga, eh a èyí ga, eh a èyí ga o	Hey, this is serious, ah, this is serious
Ah Nepa àtùpà, àtùpà, àtùpà, àtùpà	Ah, Nepa's light lamp, lamp, lamp, lamp
Àtùpà, àtùpà, àtùpà, àtùpà ni ṣaṣa	Like lamp, lamp, lamp, lamp always
Toń jojojojojojojojo, a èyí ga o	which is always burning, this is surprising
A èyí ga, àtùpà toń jólé	This is bad, lamps burn houses
Ah aráyé ewá gbo mi yéké	Ah people, come and listen to me carefully
Ohun tó'jú mi ri, kò sé fe nu so	I have seen unspeakable things with my eyes
Jéjẹ́ ni mo sùn, lórí bẹdi	Quietly, I slept on my bed
Wọń ní mo lále jò, ni mobá yo jú	They said I have a visitor, and then I peeped
Morí kiní òhún ó wo'lé tò mí,	I beheld that thing coming in onto me
Ótírín tírín bĭ òpá ajé o, Ólóun ni ògá Nepa	Very slim, like smith's rod, He says he's a Nepa's official
Óbére ìwé iná mo mu kŏ	I gave him my bill at his request
Ówá fi yé mi, pé mo jẹ'wó o	He then told me I owe some bills
Ówá fi yé mi, pé mo jẹ'wó o	He then told me I owe some bills
Óló un ájá ná, óló un ájá ná,	He said he would disconnect my electricity, he said he would disconnect my electricity
Ówá so fún mi, 'settle me, settle me'	Then he said to me, 'settle me, settle me'
Emá fun emá gba, emá fun emá gba	Don't give him, don't receive, don't give him, nor receive
Emá fun emá gba owó ehìn…	don't give him, don't receive bribe
Ejéká jù mò ko, owó ehìn	Let's all together reject bribe
Ebá mi kìlò fun, ebá mi kìlò fun	Help warn him, warn him for me
Kómá, kómá, kómá já'ná mi	Not to, not to, not to disconnect my light
Ebá mi kìlò (e kìlò fun, o ṣó gbo)	Warn him, (warn him o, have you heard?)
Kómá já'ná mi…	Not to disconnect my light
Orí mi le – ko ko, orí mi le – ko ko	I have a strong head, I have a strong head
Orí mi le, ebá mi kìlò fun	I have a strong head, warn him
E kìlò, kómá já'ná yẹn	Warn him not to disconnect my light
Orí mi le, bóbá já'ná, ágan pa	I have a strong head, if he tries to disconnect my electricity, he'll be electrocuted
Bó gun òpo lo ágan pa	If he climbs the electric pole, he'll be electrocuted
Bó bá 'po lo, ágan pa	If he dares climb, he'll be electrocuted
Bóbá já'ná, ágan pa	If he disconnects the electricity, he'll be electrocuted

Bó ká wáyà, ágan pa	If he disconnects my electric wires, he will be electrocuted
Ágan pa, ágan pa, ágan, ágan, àgan pa	He'll be electrocuted, electrocuted, he will be electrocuted
Ágan pa pa pa, ágan pa	He'll be electrocuted, he will be electrocuted
Ẹsan'wó iná dédé, a òré	Pay your electricity bills regularly, friends
Ẹ lọ san'wó iná dédé	Go pay your electricity bills always
Ẹ san'wó iná dédé o	Pay your electricity bills regularly
Ẹ má ṣe jìbìtì, ẹsan'wó iná dédé o	Don't be fraudsters, pay your electricity bills
E má ṣe jìbìtì, ẹsan 'wó iná, ẹ san'wó	Don't be fraudsters, pay your electricity bills, pay up!
E jé ká tuń Nepa, oh e jé ká tún Nepa	Let's fix Nepa, oh let's fix Nepa
Ah e jé ká tuń Nepa ṣe	Ah, let us fix Nepa

Oyèdúṅ's text for 'Nepa' has been set to a three-part structure outlined below:

Section A – Bars	Section A	Tonality
A – bars 1-16 A^{I} – bars 17-52	Simple quadruple time key.sig. Rhythmic effect bar 26-50	F major
B – 53-103	Change of time and key sig., to compound duple bar 53 Song form with folk-like melody bar 53 to 86 Transitory passage to sub-section bars 86-90 Change of meter to $\frac{4}{4}$ for speech/spoken rhythm effect bars 87-97 Refrain 91-100	Eb major G minor/Eb major
C – 104-150	Change of key and time signature $\frac{12}{8}$ bar 104 for a new musical material Modulation – bar 108 Modulation – bar 112	F major Bb major Eb major

	Modulation – bar 116 Sub-theme bar 120-123 Sub-theme extension from bar 131 Modulation	Ab major Bb major
Coda 151-163	New musical material used as coda	Bb major

Table 4:4 Musical form of 'Nepa'

4.4.3 Structural analysis of 'Nepa'

'Nepa' begins in F major on a simple quadruple metre. The choral writing looks similar to the other works discussed here, but apart from providing chord structures and melodic figuration at certain transitionary points when the choir is silent, Oyèdúṅ does not provide the music with an accompaniment (see bars 25, 87 to 90, 94, 95, 99). It seems fair to assess that the accompaniment for this piece is incomplete, as Oyèdúṅ leaves empty bars/rests on the score where he writes 'interlude' when the choir is silent. In this regard it is important to note that typically, Oyèdúṅ's piano accompaniments are mostly derived from the choral parts, except when he writes transitory passages or interludes. Thus, this writing does not, as a rule, assume independent musical value but tends only to provide support for the choir. Many pieces from his *University Cantata*, even though they have been performed, lack accompaniments. It would therefore be wrong to assume that 'Nepa' is an a capella piece; rather, its accompaniment (which is assumed to play a mere supporting role for the choir) has not been completed and any performance thereof would need the pianist to improvise the accompaniment.

The sopranos begin a solo entry on the first bar, with the basses entering on an upbeat near the end of bar 4. Altos and tenors join in bar 5, when the soprano repeats the theme sung from bars 1 to 4. Bars 5 to 8 show polyphonic writing with some chromatic coloration in bar 7 (Figure 4:66, marked blue), and this phrase ends with a perfect cadence in bar 8. Bars 9 to 16, which is the second half of the period structure in the A section, start homophonically, with all voices singing in unison from bars 9 to 12 and devolving into harmonized independence towards a perfect cadence (V^7-I) in bar 14. Oyèdúṅ writes interrupted fragments for the altos,

tenors and basses in bar 13, lending emphasis on the exclamatory plea to ‘Nepa’ (see Figure 4:66, red marking).

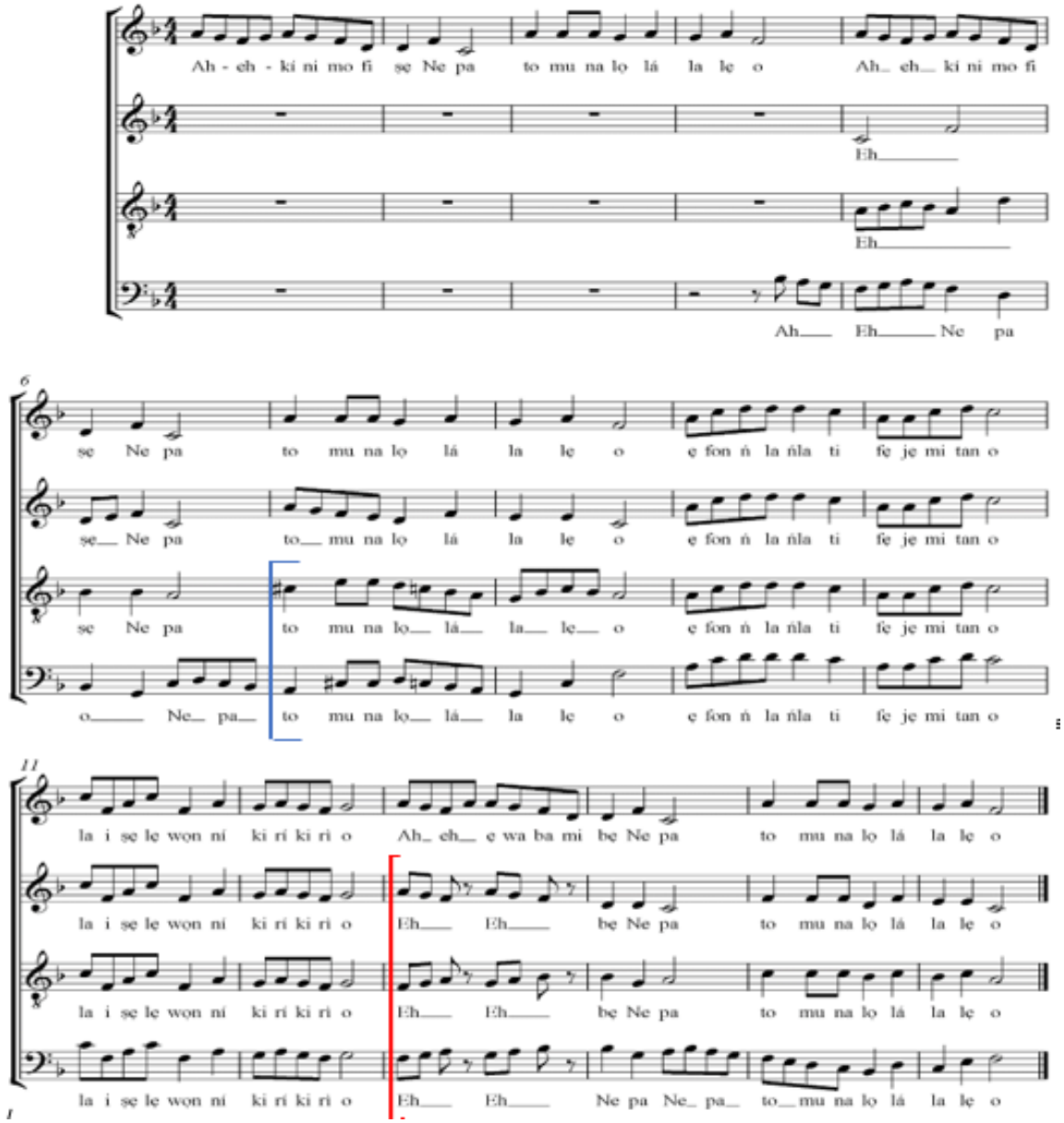


Figure 4:66 Bars 1-16, ‘Nepa’ (Oyèdún, 2008:1,2).

The A^I section, which starts in bar 17 and continues until bar 52, can be broken down in a four period structure. The choir is silent from bars 16 to 17 and 51 to 52, (see Figure 4:67 and Figure 4:70; where Oyèdún writes ‘interlude’ in the piano accompaniment) with bars 17 and 18 following on from a perfect cadence and therefore most likely just functioning as a short connecting passage (bar 16 ends on the tonic in F major, and bar 19 starts on the tonic of F major), while bars 51 and 52 could either be a short elaborated end to the A^I section in F major,

or could contain a transition to the B section (bar 53) that launches into another mood signified by key and tempo changes. Section A^{I} starts with tenor and bass voices singing a third apart with the melody in the tenor (bars 19 to 20), while the two other voices are silent (Figure 4:67). This is followed in bars 21 to 22, with the sopranos and altos taking over with a minor coloration, also mostly a third apart, while the tenors and basses are silent. From bars 23 to 24, a dotted rhythm is introduced in the active voices (altos, tenors and basses) and in bar 25 Oyèdúṅ writes a single line accompaniment (all voices are silent here), echoing the preceding dotted rhythm in the right hand of the piano, with the music reaching a cadence on the first three beats in bar 26. It is one of the rare instances where the sketchy accompaniment actually performs a structural function, leading the voices towards a cadence (bars 17 to 26, Figure 4:67).

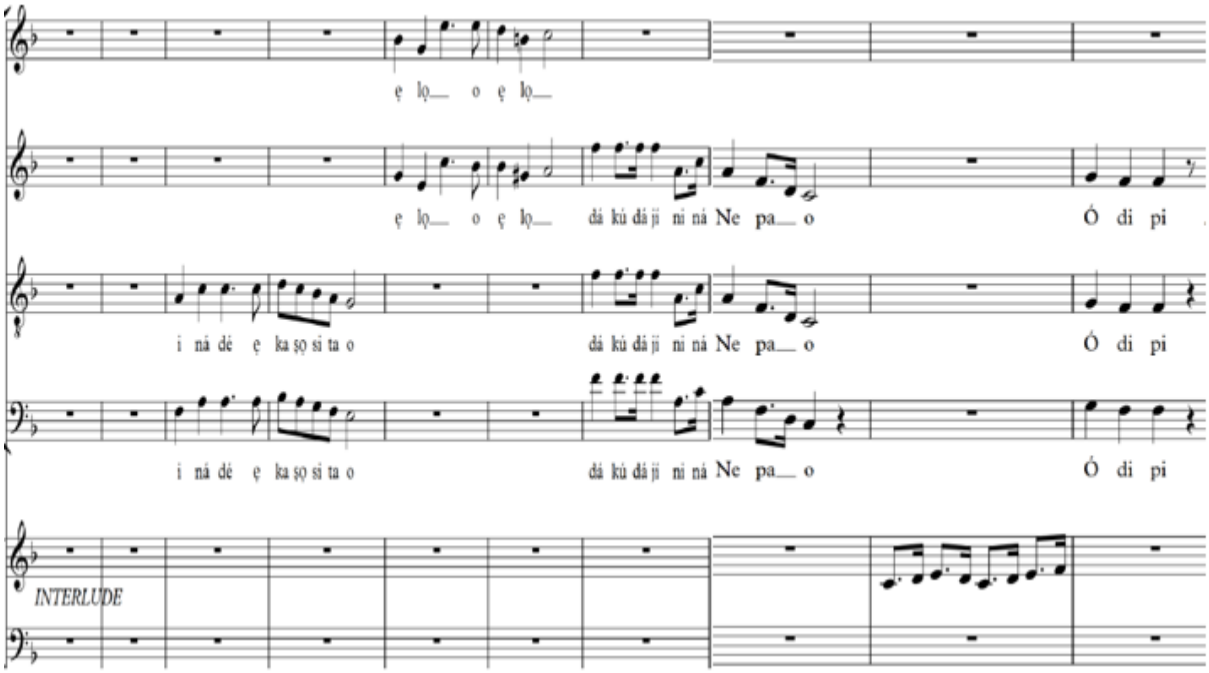


Figure 4:67 Bars 17-26, 'Nepa' (Oyèdúṅ, 2008:2,3).

The second phrase starts with an upbeat introduced by the altos, and continues until bar 34 (Figure 4:68). Here, Oyèdúṅ effectively creates a very pronounced rhythmic effect to depict the fluctuation of electricity with the setting of the vowels 'a' and 'o'. He does this all through the third and fourth phrases of this section (bars 34 to 42; and 42 to 50/52 respectively) (see Figure 4:69 and Figure 4:70). From bars 26 to 34, Oyèdúṅ employs a hocket technique, whereby the altos and tenors alternatively present the rhythmic and tone-patterns (often on single pitches, emphasizing the rhythmic effect of the exchanges) (Figure 4:68). The altos voice start on the last beat in bar 26 on the vowel 'ah a a', and continue to bar 28, while the other voices are deftly

interspaced on the vowel ‘o’. The tenors then assume the lead from the last quaver in bar 28 and continue through to bar 30, with the altos regaining initiative from the last quaver in bar 30 through to bar 32 and handing back the lead to the tenors from the last quaver in bar 32 through to bar 34. In this way, altos and tenors exchange the lead role back and forth (see yellow markings below). The other voices harmonize the exchanges between the two lead voices, with the harmonic progression also passing echoing the undulating effect in a movement from tonic to dominant and back again (see Figure 4:68 below).

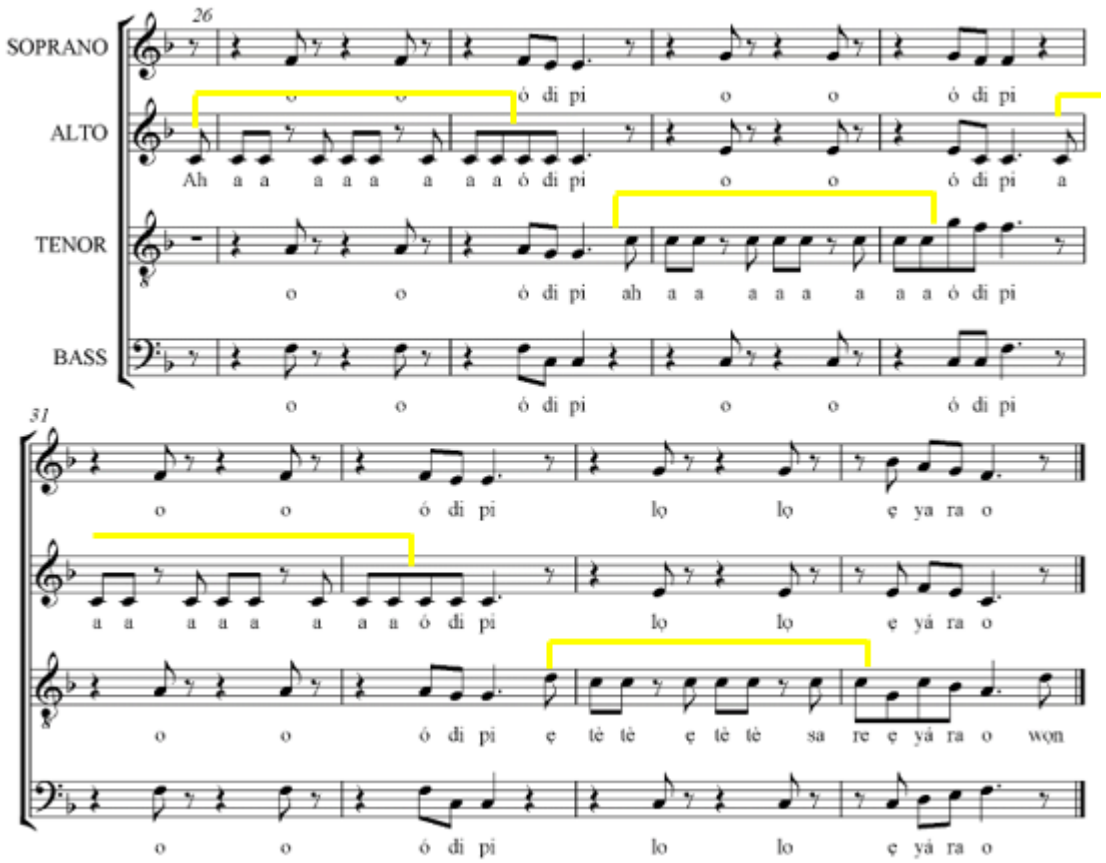


Figure 4:68 Bars 26-34, ‘Nepa’ (Oyèdúṅ, 2008:3,4).

The third part of the A^{I} section starts on the last quaver in bar 34, introduced by the tenors. Here continuity is assigned to the tenors, with various forms of interchange and response between the other voices (see Figure 4:69, bars 35 to 37; 38 to 41 respectively). Harmonically, the supertonic and tonic chords are elaborated with the entire passage ending on a perfect cadence (V-I), somewhat weakened by the implied harmonies resulting from the passing notes inserted between the dominant and tonic chords (Figure 4:69).

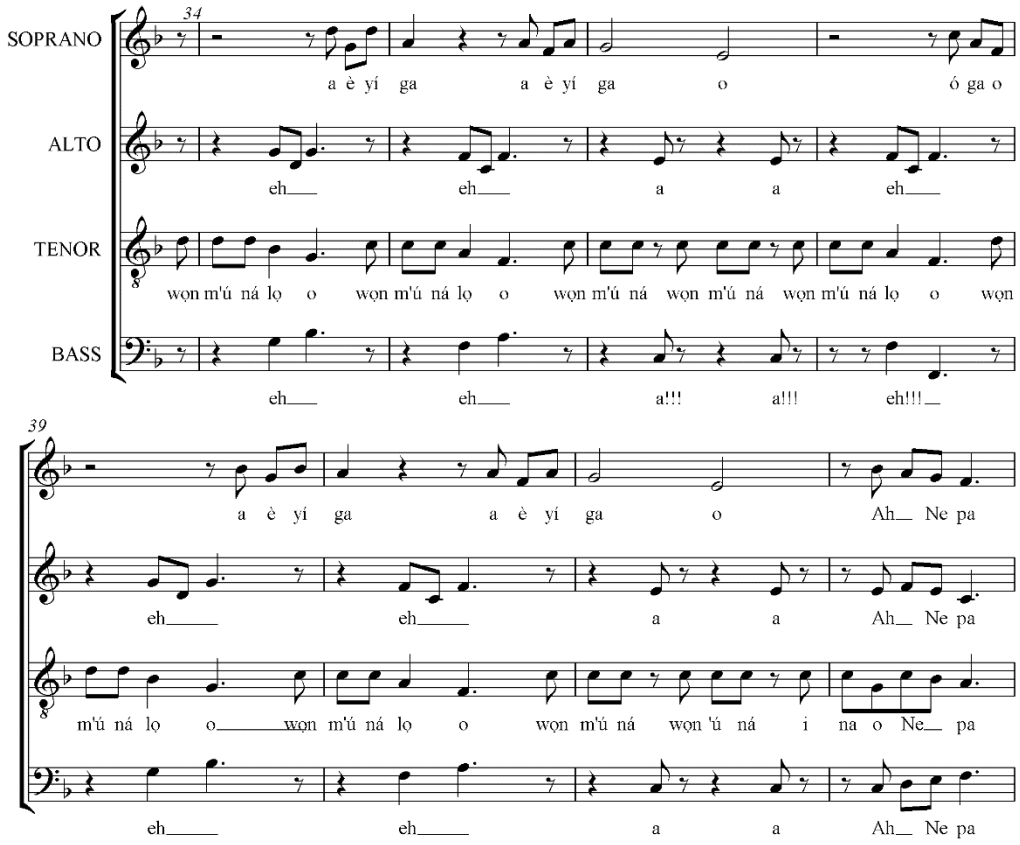


Figure 4:69 Bars 34-42, 'Nepa' (Oyèdúṅ, 2008:4,5).

The fourth part of this section begins on the last quaver upbeat in bar 42. All voices sing homophonically in this section, with the sopranos splitting into two groups from bar 47 to bar 50 (SSATB) (Figure 4:70) to create a juxtaposition of the melody from the third part (Figure 4:69) and the movement initiated in this fourth section. The words 'atupa' and 'jo', denoting 'lamp that burns', are vividly portrayed throughout the section by the quaver beat rhythm and a chordal progression that oscillates between the basic chords of an implied sub-dominant, tonic and dominant chords and come to rest on a perfect cadence (bars 49 to 50, Figure 4:70). The final tonic chord that also ends the A^1 section, is followed by a two-bar piano 'interlude' to be improvised as an end to this section (bar 51-52) (see Figure 4:70, marked yellow).

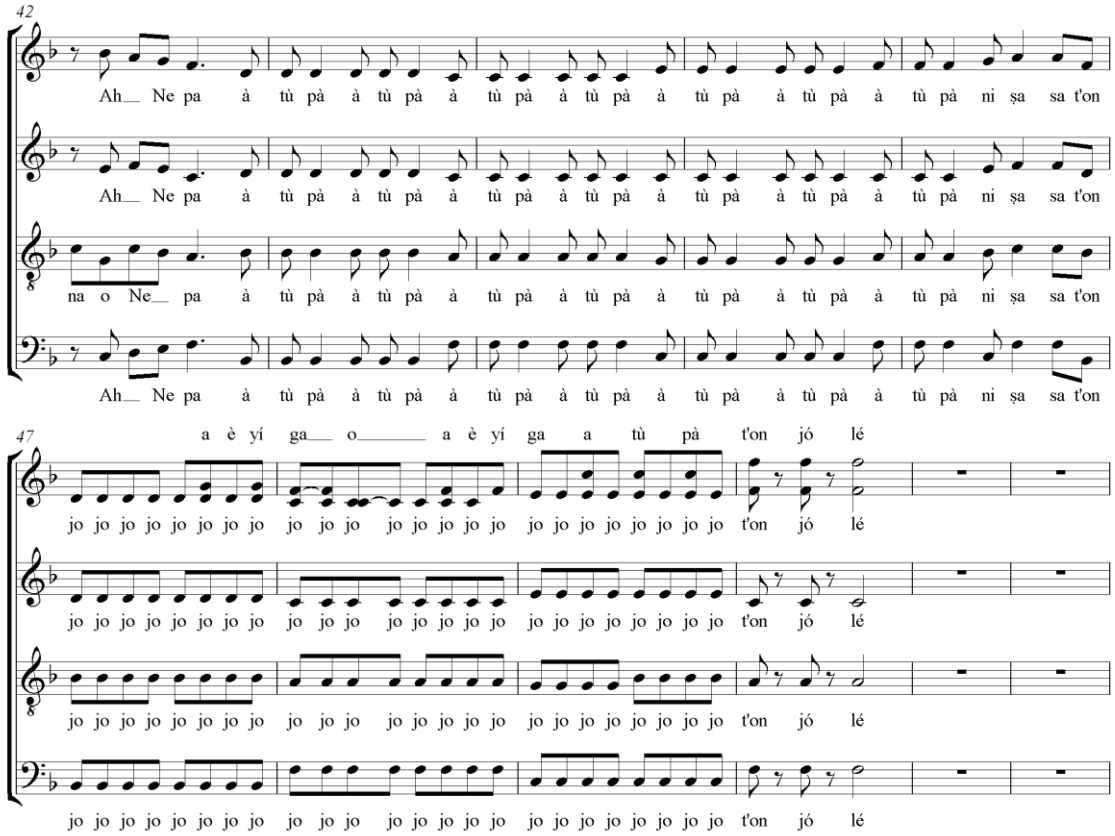


Figure 4:70 Bars 42-52, 'Nepa', (Oyèdúṅ, 2008:5).

Section B can be divided into two sub sections: bars 53 to 90 and 91 to 103. It begins in a slow tempo in a compound duple time, a change also marked by the new key, E flat major (Figure 4:71). The melody (soprano voice) in bars 53 to 86 is folk-song like and is pentatonically based with the first note (implying a subdominant) outside the pentatonic scale occurring in bar 55. The song presented here can be divided into the following phrases: bars 53 to 60; bars 61 to 68; bars 69 to 76; and bars 77 to 86. Subsequent to the presentation of these phrases, a transitory passage follows, characterized by speech tones and chromatic chords written by Oyèdúṅ for the piano (bars 87 to 90). The narrative in this B section is structured as a piece of descriptive story-telling, where the woman narrates her ordeal with a Nepa official, explaining Oyèdúṅ's use of a folk-song like melody to imply ordinariness, as well as the common experience of everyday people. While the soprano takes precedence in this passage, other voice parts play their part at elaborating the moods implied by the story. The altos introduce a minor inflection and chromatic coloration (bars 53 to 58, yellow marking, Figure 4:71) to infer the impending ominousness of the visit by the Nepa (see fig 4.63, yellow highlight). Oyèdúṅ structures the song with three plagal cadences (IV-I), and ends it on an imperfect cadence (VI-V) (see Figure 4:71, Figure 4:72, blue markings).

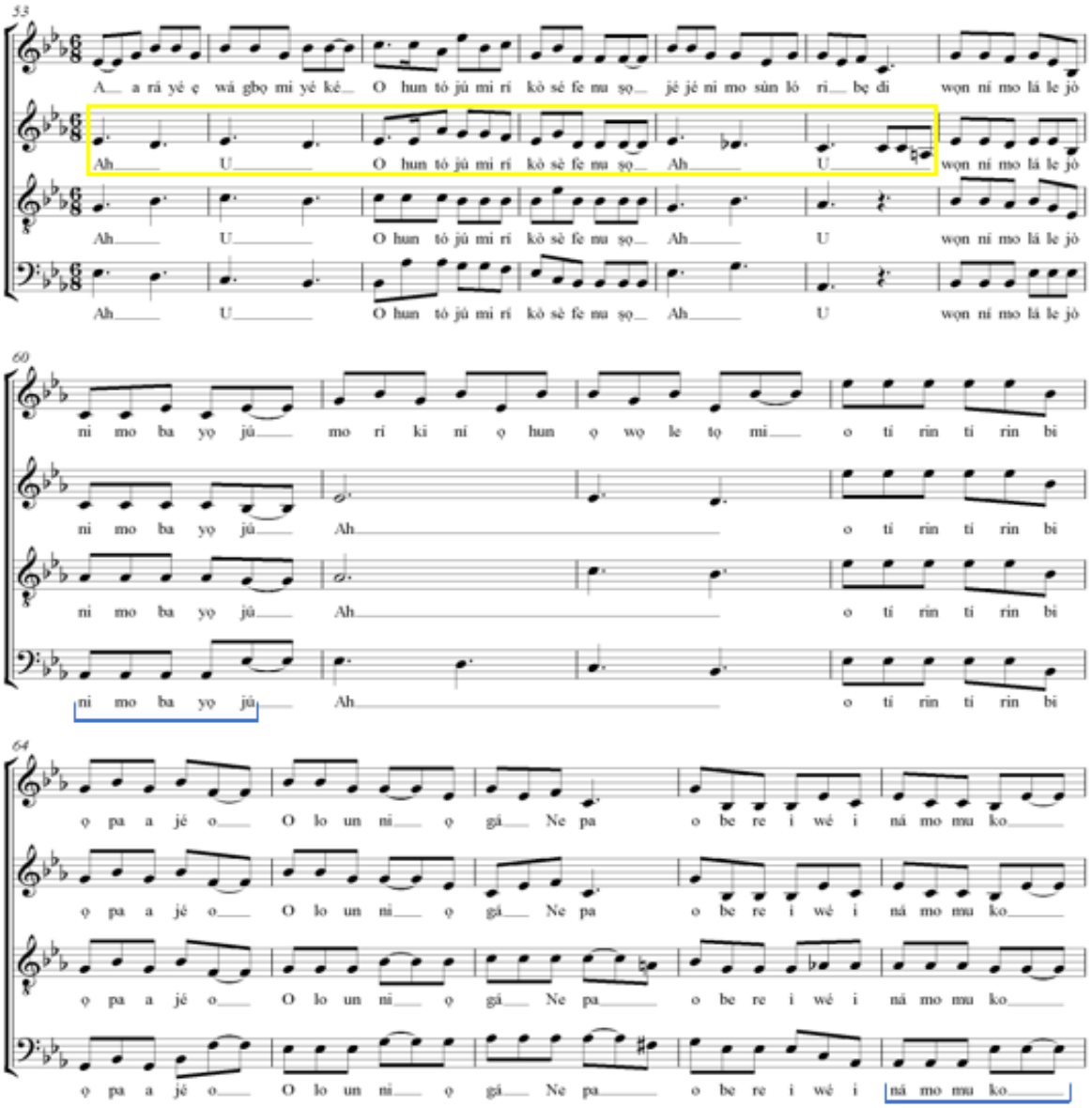


Figure 4:71 Bars 53-68, 'Nepa' (Oyèdún, 2008:6,7).

The fourth phrase is built on a two-bar sequential structure (a fourth and a fifth higher, respectively) with the composer using rests to separate the sequences and to depict the disconnection of an electric cable (the text 'ja' translates as 'cut or disconnect' and 'na' as 'electricity', Figure 4:72) (see yellow markings in Figure 4:72). Oyèdún also assigns some chromatic coloration implying a minor tonality to the altos and basses from bars 80 to 84, adding a harmonic effect of foreboding to the text that concerns the disconnection of the electricity cable by the Nepa official (see red markings, Figure 4:72).

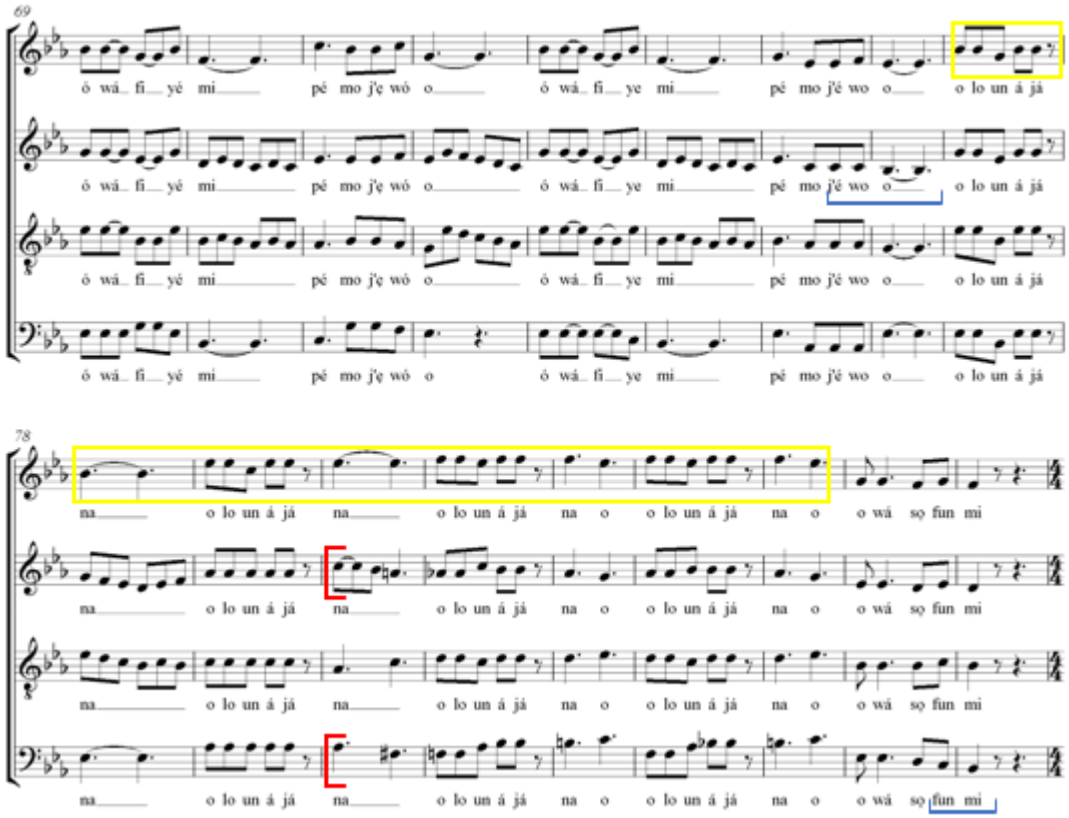


Figure 4:72 Bars 69-86, 'Nepa' (Oyèdúṅ, 2008:7,8).

The transitory passage leads to the second sub-section of the B section (see Figure 4:73 below). The folk-like song ends in bar 86, after which all the voices fall silent (Figure 4:73). Oyèdúṅ's piano writing through this transition coincides with a change of time signature ($\frac{4}{4}$) and is characterized by a strikingly chromatic chord (F# Bb Eb, yellow markings) on the first beat in bar 87. He then launches into the speech tone, which he assigns to all the voices on the next two beats while the piano is silent. Although the speech tone is directed by the chords in the piano, the piano remains silent when the voices intone 'settle me' (the sopranos and altos are asked to speak on the tonic pitch, while the tenors and basses are instructed to anchor their speech on the supertonic pitch, thus creating a jarring dissonance. In this way, the Nepa official's request for a bribe is harshly judged musically, with the chromatic writing for the piano depicting the disruption and shock that accompanies the corrupt official's request for a bribe. In bars 89 and 90 the piano introduces this fight against bribery taken up by the voices from bar 91 onwards.

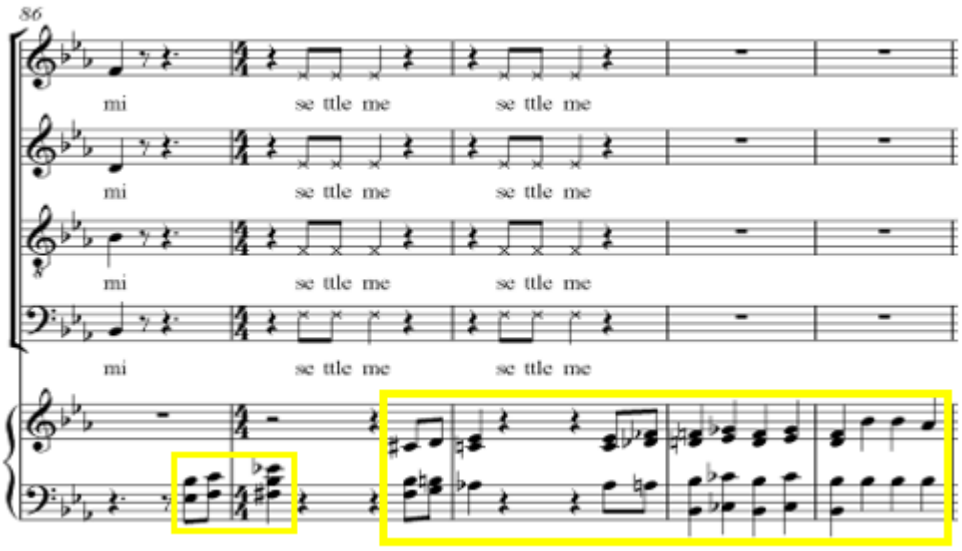


Figure 4:73 Bars 86-90, 'Nepa' (Oyèdúṅ, 2008:8,9).

The second part of section B (bars 91 to 103) serves the function of a refrain to the folk-like song that preceded it (see Figure 4:74). This part is composed of the following phrase structure: bars 91 to 94; bars 95 to 100. Bars 101 to 103 is left empty, and Oyèdúṅ marks these as an 'interlude', clearly expecting an improvised passage that will modulate from E flat major to F major, the key in which section C commences. A variety of techniques are used by the composer in section B. He continues the speech effect first introduced in the transitory passage (refer to bars 87 to 90, Figure 4:73) on every last crotchet in the bar (see Figure 4:74, bars 91 to 94 and 95 to 97). He modulates to G minor (95 to 98, Figure 4:74) by introducing a chromatic leading tone chord in E flat major which is also a dominant chord in G minor (D F# A) in bar 94 and in bar 95 he moves from a first inversion minor tonic to a dominant seventh chord in G minor (see piano accompaniment for bars 94 to 95, marked yellow). The G minor tonality is extended until bar 98 where he returns to the home key with a second inversion dominant chord in E flat major (see Figure 4:74, piano accompaniment bar 98 to 99). The G minor (95 to 98) passage is effectively a repetition and coloration of the previous four bars in E flat major (bar 91 to 94). Oyèdúṅ ends this section with an added two-bar phrase (bars 99 to 100) that makes use of unusual progressions that pulls the music back towards F major, the key of the next section. These movements in key are fairly sudden and unsubtle, with the composer effectively introducing the pivotal dominant chords in the old key context and allowing them to resolve to the new key without much of an attempt at harmonically preparing these movement (see Figure 4:74 bar 100, red marking).

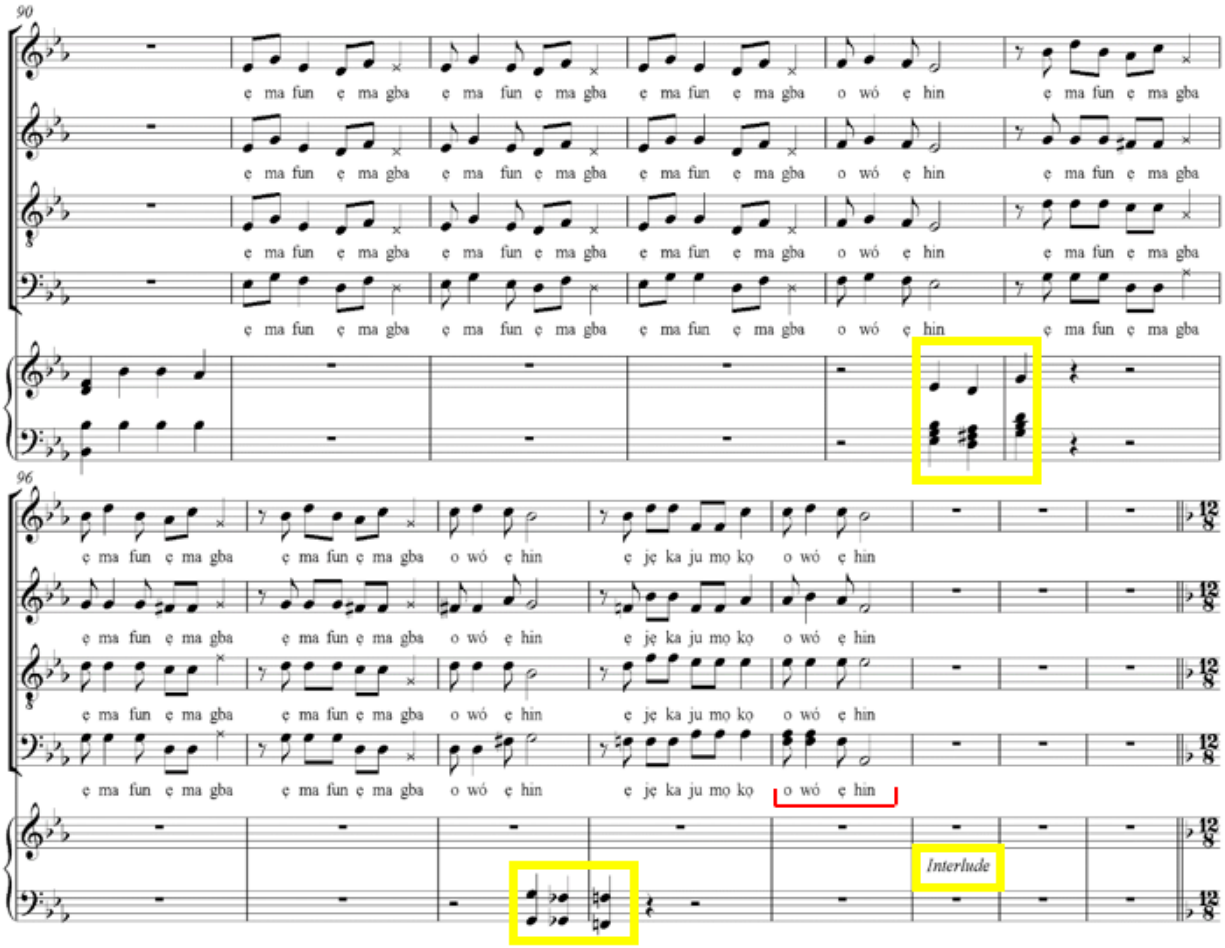


Figure 4:74 Bars 90-103, 'Nepa' (Oyèdún, 2008:9,10).

Section C begins in bar 104 with a change of key and metre: F major and compound quadruple time respectively (Figure 4:75). This reduces the tempo considerably. Oyèdún recycles the same musical material through successive descending fifth modulation cycles: from F major to Bb major to Eb major to Ab major. The tenors introduce the theme, with the basses joining in bar 104. Bar 108 starts with a modulation to the key of B flat major with the same two voices alternating, but this time led by the basses, reiterating the exact melody sung previously by the tenors. The tenors now alternate with the basses, ending with a flattened leading note that swings the key down another fifth to E flat major (bars 108 to 111) (see Figure 4:75 below), which also signals the entry of the altos (bar 112).

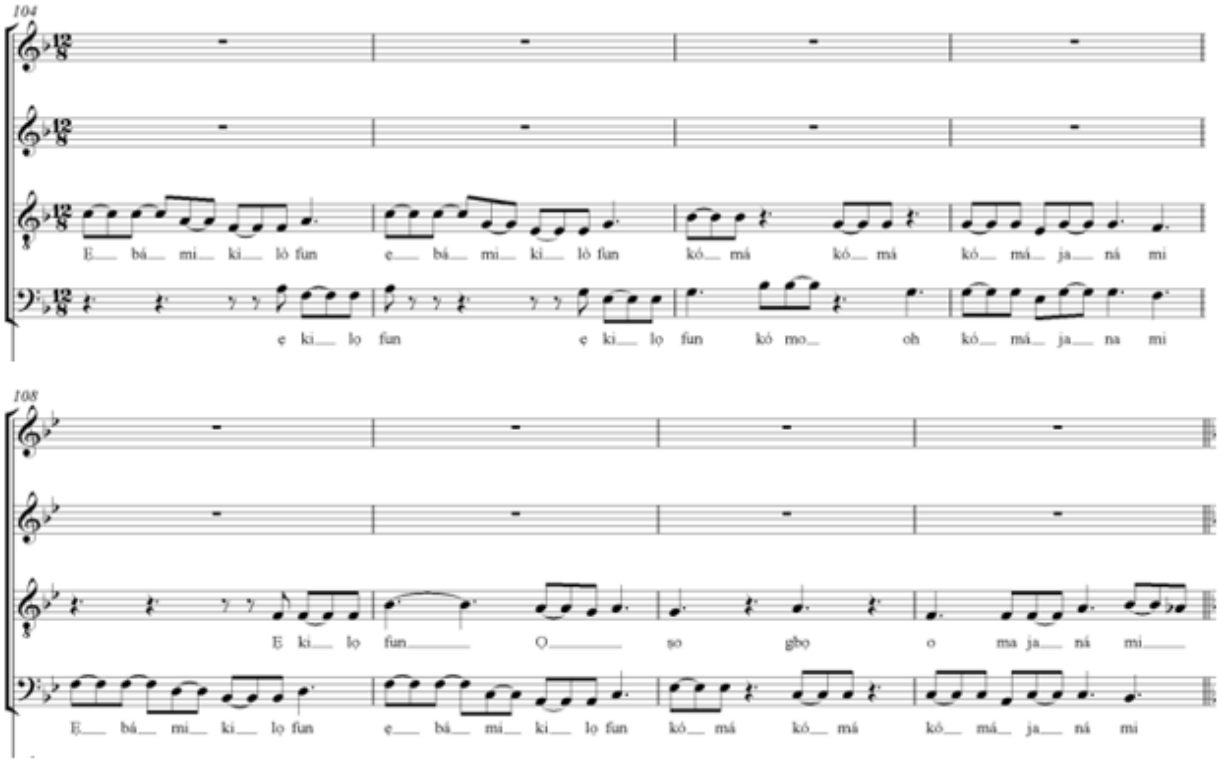


Figure 4:75 Bars 104-111, 'Nepa' (Oyèdún, 2008:10,11).

In contrast to the previous section, the three voices (ATB) (bars 112 to 115, Figure 4:76) move together rhythmically. Bar 116 introduces yet another modulation, a fifth down, to the key of A flat major. All four voices sing homophonically, with the sopranos taking the lead with the melody. In bar 118, the sopranos and altos alternate rhythmically with the tenors and basses, while the sopranos and tenors share the same pitch material, as do the altos and basses. The introduction of D natural in the soprano and tenor parts in bars 118 and 119 briefly tonicizes E flat major, with the theme ending on a perfect cadence in A flat major (bar119) (see Figure 4:76 below, marked blue).

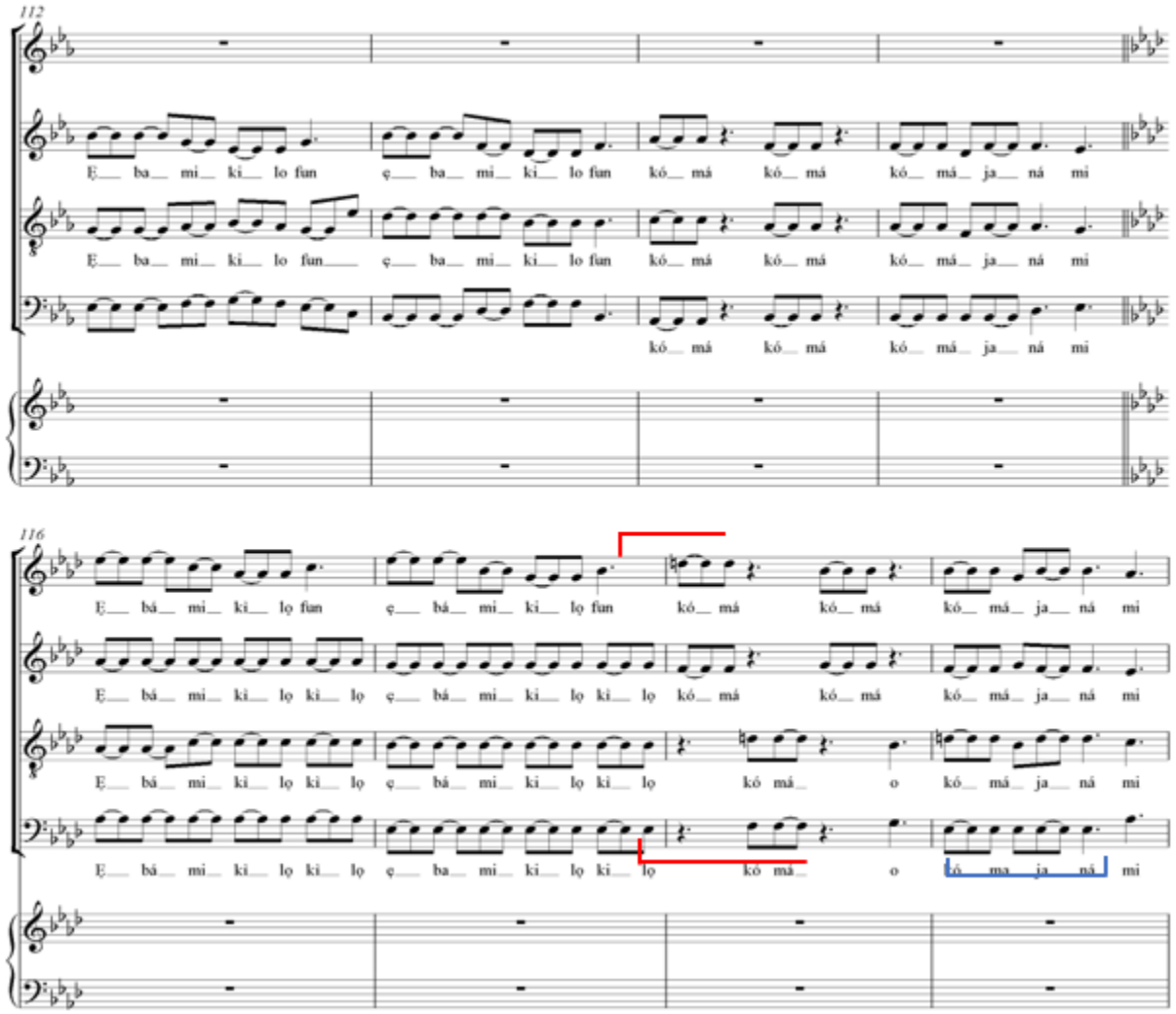


Figure 4:76 Bars 112-119, 'Nepa' (Oyèdún, 2008:11,12).

In bar 120, the sopranos immediately commence a sub-theme in A flat major, which continues until bar 150. Oyèdún bases this section on the pentatonic scale and extensively makes use of word-painting (see below). This material is characterized by the responsorial nature of African folk melody, at times in quite a repetitive way as is shown in bars 120 to 123 (see Figure 4:77). From bars 124 to 127, the voices share the melody in a hocketing technique. The soprano states and varies a melodic fragment in bars 124 to 125 while the other voices adopt segments of this material in a contrapuntal manner (Figure 4:77).

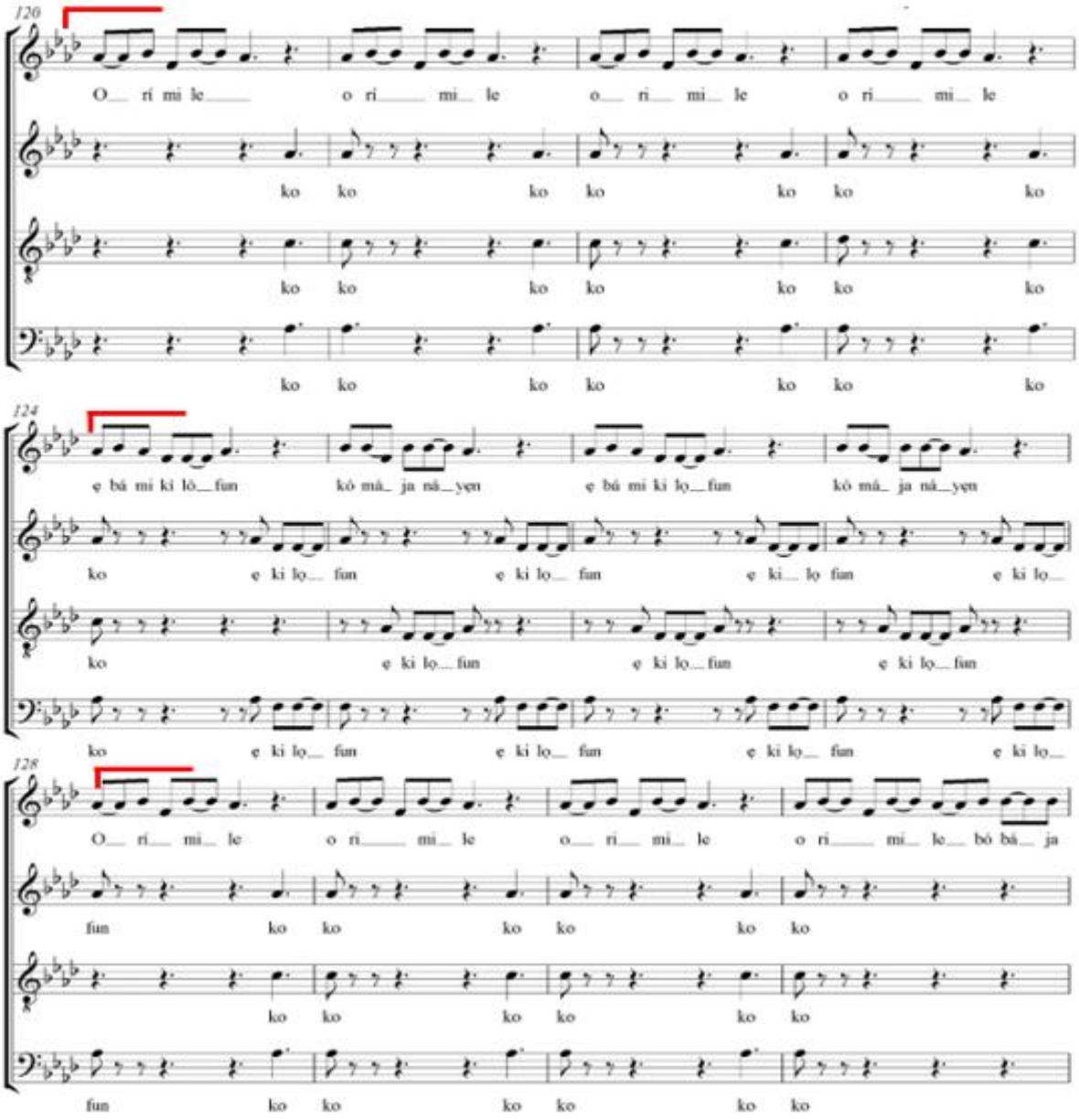


Figure 4:77 Bars 120-131, 'Nepa' (Oyèdúṅ, 2008:12-14).

Bars 128 to 131 constitutes a repeat of bars 120 to 123 (see Figure 4:77 above). From the last quaver on the third beat in bar 131 (Figure 4:78 below, marked red) up to bar 138, the sopranos introduce another melody, similar in character to the one sung before, while the other voices respond in unison at the points of silence with a single word 'aganpa' (he'll get electrocuted) for eight bars. The sopranos issue their last call in bar 137 leading into bar 138, and then joins the response with the other three voices (Figure 4:78).

Figure 4:78 Bars 131-138, 'Nepa' (Oyèdúṅ, 2008:14,15).

From bar 139, various forms of word painting can be observed. The word 'aganpa', first issued by the altos, tenors and basses as their unison response to the soprano calls in bar 132 and sung continuously up to bar 137, is now intoned by all four voices in a harmonized, homophonic manner with several tied tones ensuring an off-beat setting of syllables (see Figure 4:79). Oyèdúṅ effects word painting by varying the word and its musical setting rhythmically. In this case, placing emphasis on different syllables of the same word creates different meanings because of the tonal inflection. Accompanying this variation in setting the word 'aganpa', Oyèdúṅ also modulates between each six-bar phrase. In the first set of six bars (bars 139 to 144, Figure 4:79), he modulates from A flat major to A major; in the second, he moves from A major to B flat major (bars 145 to 150). For example, the text in bars 139 to 144 is 'Áganpa, áganpa, ágan, ágan, àganpa; Áganpa pa pa, áganpa' (he'll be electrocuted, electrocuted, shocked, shocked, electrocuted; he'll be electrocuted, killed, killed, electrocuted). Oyèdúṅ's rhythmic breaking up of the word 'aganpa' into syllables, creates distinct meanings in Yorùbá. The intensity created by the inexact repetition of accents, meaning ossilliation and key shifts harnessed to a single event manages to communicate something of the instability and disruption that characterizes a situation that is nevertheless not unusual, a constant of Nigerian life. This

section of the music ends in bar 150 on a weak cadence evolving out of an extended tonic chord, again a reinforcement of the tension that has built up in the text and music between unresolved corrupt practices and attempts to rectify them (see Figure 4:79).

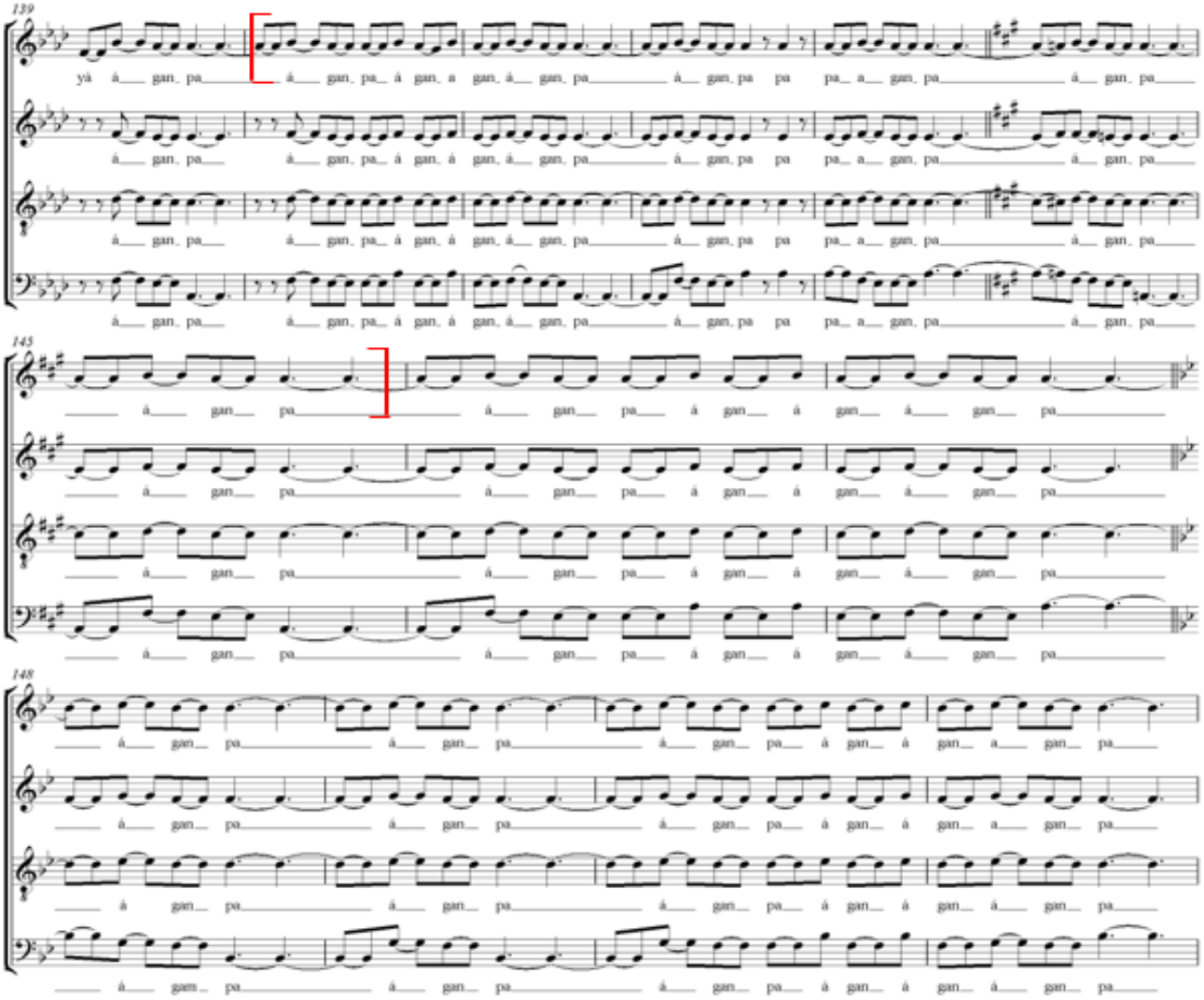


Figure 4:79 Bars 139-150, 'Nepa' (Oyèdúnù, 2008:15-17).

What could be called a coda, starts in bar 151. Uncharacteristically for such a closing section, it introduces new musical material over the course of the next sixteen bars (see Figure 4:80). In this final part of the setting Oyèdúnù effectively balances his critique of Nepa by making an appeal to consumers (in other words, the audience) to pay their electricity bills regularly, not to defraud the system and to be part of the solution to the electricity crisis. The altos, tenors and basses starts homophonically in bar 151, and they are joined by the sopranos with a sweetly singing melody before the end of bar 151 (Figure 4:80). The setting suggests a vocal

accompaniment (altos, tenors and basses) to a solo melody (soprano). This initial statement is repeated (bars 151 to 155), with a movement towards G minor from bars 155 to 158.

Oyèdúṅ brings the music to a conclusion by asking the sopranos to sing the highest note they have yet sung in the piece (the second B flat above Middle C), which is sustained for four bars above the altos, tenors and basses who harmonize pitches belonging to the tonic chord, in effect weakening it by its inversions and even a late chromatic alteration (Db E Bb) that resolves to the tonic in root position. This cadential gesture is repeated in bars 161 and 162 (see Figure 4:80, marked blue). The register chosen for the altos, tenors and basses distance them from the sopranos, which is cadentially a strengthening device, but could also contribute to signifying something of a purity unsullied by the corruption and problems expounded in the piece. The weakened tonic cadence is not the first of its kind in this piece, and it might suggest a less than optimistic view that solutions are, in fact, possible. (See Figure 4:80, marked black).

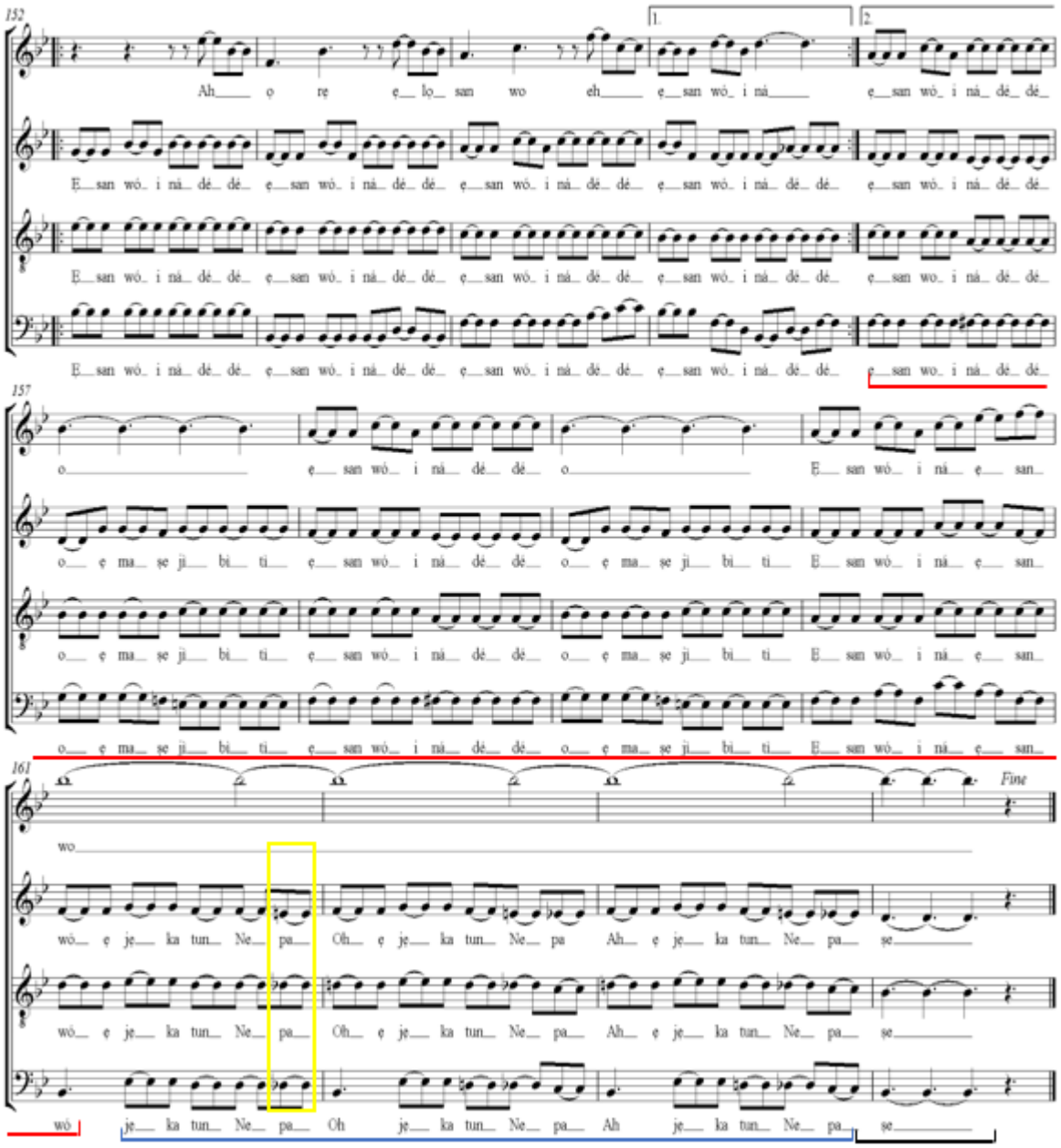


Figure 4:80 Bars 151-163, ‘Nepa’ (Oyèdúnù, 2008:17-19).

4.4.4 A reading of the video performance of ‘Nepa’

‘Nepa’ was performed during the ‘Africa sings 7’ event in August 2014 at the University of Lagos main auditorium (the same day ‘American Visa’ was performed). The performance on which this reading is based, lasts eight minutes and twenty five seconds, although the video

recording is not a complete version of the performance because the concluding section (from bars 152 to163, i.e. the coda) seems not to have been recorded.[146]

The choir, conductor, and accompanist appear on stage, elegantly dressed in an attire common among the people from eastern Nigeria. They are all positioned on stage in the same way as the choir for 'American Visa', with the exception of the conductor who stands at the down stage centre from the onset of the performance.[147] The performance begins with a dramatic opening when a man walks on to the stage from the stage left area with a handbag (he appears to be a Nepa official), with two men follow behind him. One of the men carries a long wooden ladder, while the other (who the Nepa official calls 'Usman') joins to carry the ladder from the other end. All three seem to be working for Nepa in different capacities, and they are setting out on mission to disconnect the electricity of defaulting consumers.

As soon as the three men appear on stage, the voice of an audience member is heard. He pre-empts the performance, saying in Nigerian Pidgin English: 'na Nepa' (It's Nepa) (see recording 09:34). Speaking in Yorùbá, another audience member pronounces: 'Ah ẹ̀yin tẹ ti mọ iṣẹ́ tẹ fẹ́ ṣe'; that is, the Nepa officials, who are culprits themselves, already know their mission (see recording from 09:44). As the Nepa official points to a house upon entering the stage, an audience member quips with the person sitting next to him, 'Ilé àwọn Femí nìyen' (that is Femi's house) (see recording from 10:59). These random voices stray into the recording, indicating how quickly the audience connects the performance with the reality to which it refers.

The Nepa official stops in between the down stage centre and down stage left, looks and points towards the audience, calling on his colleague who responds respectfully. He points at imaginary houses in the direction of the audience, and identifying a specific house, he speaks in Yorùbá to his colleague (Usman), who seems unsure of what he says. The Nepa official quickly moves towards the stage right, and reaches for the record book in his bag to confirm the defaulters. Usman takes the record book and checks with him. While they do this, their other colleague with the ladder (whom the official later calls by a name that is not clear on the recording) lifts and drops the heavy ladder intermittently. This man is presented as a

[146] The author was given the master copy of the video recording of this performance by Albert Oikelome. The concluding part may have been lost due to a misunderstanding by the videographer, because what is seen after the end of the C section (before the coda) is the choir exiting the stage. It is possible that the videographer thought the performance over, and stopped recording.

[147] The conductor stands at the centre stage and he is seen watching the opening play, moving his head to and fro while the actors move on stage. He is almost obstructing their movements as they sometimes move behind or right in front of him. Thus, even though the music is silent, it is insinuated into the meaning of the play right from the start.

stereotypical laughing stock; he wears a cap and an undersized shirt which pulls up, leaving his bulging stomach exposed while his his neck tilts to the side as if he is drunk. Their official who is in charge moves moves back and forth, looking into the dark auditorium as though his sight is affected, then calls on the man with the ladder while Usman, clasping the record book, confirms that one house owes a balance of two thousand naira on its electricity bill. Infuriated, the official calls on the man with the ladder, telling him to disconnect the electric cables of the debtors. This man repeatedly says that he will disconnect the cable, and yet he doesn't move and refuses to mount the ladder. The official threatens to fire him, saying that he will be handed a letter of dismissal. Eventually he moves the ladder towards the pole (the stage left entrance), puts on his gloves and mounts the ladder. This gesture typically depicts an empty threat, a move calculated to bring the occupant of the house outside to plead for a stay of action and a possible bribe.[148]

As soon as the actor mounts the ladder, a woman comes out from among the choir. She looks perturbed and concerned, looking furtively to the left and right. She raises her voice, calling on her neighbor (a woman) who lives in the house whose electricity the officials are about to disconnect. As she calls, the electricity is disconnected (see recording from 10:44). There is a loud noise from the audience as the auditorium becomes totally darkened. Meanwhile, the first woman calls ever more loudly in the dark, and then another voice is heard when a man from among the choir accosts the Nepa official, speaking in Pidgin English: 'You cut my light? Una dey here oh' (You have disconnected my light? Everyone is a witness to this oh). They argue amongst themselves (see recording 10:58 to 11:08).

Not long after, the spotlight comes on and focusses down stage centre (which is very dimly lit as only the conductor and a few other female singers lined in front of him are seen). The conductor now cues the accompanist, who introduces the piece by playing the first two phrases of the soprano entry (see recording 11:09, bar 1 to 4, Figure 4:66). While the piano introduction plays, the actors exit the stage, talking. The sopranos start (bars 1 to 4), with the text that neatly brings the concluded opening skit to an end: 'Ah! eh! Where have I wronged 'Nepa' that takes away the light every night'. The audience cheers, applauds and laughs very loudly and continuously till the end of the opening section (bars 1 to16, Figure 4:66). The auditorium remains darkened except for the poor illumination of the spotlight at the centre

[148] Usually Nepa officials on mission do not collect payments for electricity. Consumers would usually make payments for electricity in banks or in designated departments or offices.

stage. At the end of the opening section of the music (bars 1 to 16), electricity is restored, and the stage becomes brightly lit again.

The narrative from section A^I of the music tells the story of electricity having been restored, with the narrator imploring his neighbor to iron their clothes quickly as electricity is not reliable. In this section, the composer paints this narrative through prescribed vocal techniques, while the lighting contributes to the effect of a waning power supply (bars 19 to 50; Figure 4:67 to Figure 4:70). From bars 26 to 32 (Figure 4:68), Oyèdúṅ composes the effect of a fluctuating light with the syllables 'ah' and 'o' shared amongst the vocal parts (SATB) starting with the altos singing 'ah' and the other voice parts 'o'. Even without staccato markings in the music, the quavers and rests provide an effect that suggests the flunctuating effect of an unstable current. The choir's interpretation of this section contributes to this effect through the clever application of loud and soft dynamics (pianissimo and forte); while the altos sing 'ah' softly, the other vocal parts respond loudly with 'o'.

Lighting as a visual element is of particular importance in this section, as the applied oscillating light of different shades contributes to the depiction of the 'epileptic power supply' of Nepa. From bar 32 (Figure 4:68), when the choir sings of an electricity outage, the lighting is switched off. While the sopranos encourage and advise that clothes be pressed quickly, the tenors announce the electricity outage and the altos and basses sing the exclamatory syllables 'eh' and 'a'. From the end of bar 42 to 50 (Figure 4:70), all voices sing of the frustration in using lamps that could result in fires.

While the choir sings of the dim light of lamps when there is no electricity, the stage lighting is dimmed and the rhythmic and harmonic effects employed by Oyèdúṅ (quaver and crotchet notes, and the alternation of tonic and dominant chords) paint the undulating surges of electricity. This effect is amplified by the choir's use of crescendos and decrescendos, informing the setting of the word 'burning'. During this part of the performance the audience responds with intermittent applause to the combined effects of the music and lighting.

The B section (Figure 4:71) of the music fully sets out the continuation of the narrative in section A^I. Now the stage is fully lit and a loud voice from the audience exclaims 'Up Nepa!', as is customary in Nigeria when power is restored. The actors mime and gesticulate with terse responses, mostly indicated on the music score. A woman is seen on stage with the Nepa officials. She is dressed as if she had just been awoken from her sleep, and narrates her travails with the Nepa official, calling on anyone to listen to the evidence and make a fair judgment.

Singing along with the choir while she gesticulates, she seems perplexed and out of sorts at the Nepa official's request for a bribe. While she is pleading with him, he is threatening to cut her power supply because she apparently owes money on her electricity bill. At this point Oyèdúṅ launches into a minor tonality, instilling a sense of foreboding into the scene. After the Nepa official informs the woman of her arrears, from bar 87 to 88 (Figure 4:73, speech tone) he moves to a corner and speaks the words on the score sheet: 'settle me' (i.e. 'give me a bribe'). Although Oyèdúṅ scores these words to be spoken by all four choral parts (SATB), in this performance the line is assigned to an actor portraying the Nepa official.

At the mention of the words 'settle me', the woman shouts 'Ah Chineke me eh' (My God!) in Igbo. Furious, she moves towards the character whose duty it is to disconnect cables, and pushes the somewhat hefty man away. While he staggers, she moves towards the next official. The Nepa official now instructs his colleague to mount the ladder. At this point the text sung by the choir conveys the message that everyone in society should collectively work to reject corruption and bribery (bars 91 to 100, Figure 4:74). Continuing her action, just as written in the music score (from bar 104, Figure 4:75), the woman faces the audience. While gesticulating aggressively with one hand and thumb directed to the officials behind her, she points to the audience, appealing to them to assist her in telling the officials not to disconnect her electricity, because the one who dares her, could be electrocuted.

This threat seems to imply some sort of divine justice, which seems to scare the character who mounts the ladder. As the woman's threats become louder, she stamps with her feet, jumps and checks her bills intermittently. Amplifying the action, the same text and melody is shared by successive voices transposed downwards from from the tenor (F major), the bass (B flat major), the alto (E flat major) and the soprano (A flat major). From bar 120, the woman sings the text 'orímile koko', literally meaning 'my head is strong'. This seems to enforce that she understand what is happening, while also tacitly enforcing the threat of some intervention leading to electrocution of the Nepa official. At last the character who has been given the task to disconnect the electricity, dismounts from the ladder, indicating that he would rather lose his job than die mysteriously because of the woman's threat (see recording. 16:55 to 17:03). The audience reacts to these events, and raises the alarm by shouting interpolations. As his subordinate dismounts from the ladder, the Nepa official drops his bag and prepares to climb the ladder himself. Usman, his colleague, quickly collects the bag from him (see recording 17:05) implying his support without indicating that he would be willing to disconnect the electricity himself.

At this point the choir sings the words ‘Ágan pa’, meaning ‘He’ll be electrocuted’. Oyèdúṅ modulates from A flat major to A major to B flat major in a short space of time, with the quick tonal shift between these distant keys indicating something of the shock being predicted (bars 138 to 150, Figure 4:79). Not long after, the Nepa official dismounts from the ladder too, afraid to disconnect the woman’s electricity. As the Nepa official and his subordinates exit the stage (see recording 17:15 to 17:30), the recording of the performance is terminated.

In summary, it is clear that lighting effects were particularly important in this production, and that these were carefully matched to interpretive decisions by the choir. Dance or dance movements are conspicuous by their absence, and the keyboard accompaniment was largely improvised. From a sartorial perspective, the choir was dressed in an Igbo (eastern Nigerian) cultural attire, with the women wearing ‘george’ wrappers, lace blouses and head gear and the men wearing trousers, red caps and tops called ‘Isiagu’ – traditional festive attire, historically worn by Igbo traditional leaders or persons with titles.[149] One may infer that, in their choice of costume, the choir wishes to signal that the problem of electricity in Nigeria is a national one and not peculiar the western Nigeria. Even though the text of the music is mainly in Yorùbá and performed in western Nigeria, Igbo words are used and the Igbo attire broadens the implications of the crises beyond western Nigeria.

Unlike the previous three works discussed in this thesis, with ‘Nepa’ there exists some anecdotal evidence that the work does not only carry social meaning, but that such meaning was in fact successfully communicated to an official during a performance. Oyèdúṅ’s social consciousness is shown in this composition, and as in the others discussed in this thesis, it is a consciousness that transcends his personal dissatisfaction with the status quo to address larger social issues. Audience reaction to the recording discussed here, indicates that with ‘Nepa’ he has tapped into a widely shared understanding of the tribulations of interrupted electricity supply in Nigeria, and he has done so in a way that pulls the audience into the narrative related by the music. Social meaning, in this sense, is conveyed not only by addressing topical issues in the text that is set to music, but in the (musical) construction of narrative that allows

[149] The top and cap is a common but unique print worn by Igbo men/dignitaries with honorary titles. The fabric usually has on it, images that depicts masculinity – images of crowns, lions, swords, etc. They are usually styled with three golden buttons from the neck to the chest area and a chain that is passed through to the breast pocket. This kind of top is traditionally worn with a wrapper tied around the waist, this is unlike the Yorùbá culture, where it is only the female gender that tie a wrapper for occasions; although in modern times some (Igbo) men wear such tops with a long trouser instead. The red traditional caps are made of wool, it is historically used by persons with chieftaincy titles or persons from a royal home, however, in modern times, an ordinary member of the society use them. (cf. Ìkàndé, 2018).

audiences to identify with the story being told. This, I would argue, is another way in which social meaning is entangled with Oyèdúṅ's cantatas. In a tonal and formal language that endorses narrativity (functional harmonic progressions, identifiable melodic shapes, rhythmic design that supports the text), Oyèdúṅ's music places itself in service of the social messages that concern him. Unlike much of the contemporary art music of his time – also in Africa – Oyèdúṅ's music is not a music of autonomous aesthetic, but of social communication.

Chapter 5

Closing arguments, discussion, and conclusions

African art music in Nigeria is a discursive construct by important scholars and composers who have tried to forge various understanding not only of the music thought of as comprising this concept, but also of how this music relates to various other forms of colonial musical inheritance in interaction with indigenous Nigerian musical traditions. This thesis builds on this work, but does so in a way that makes a unique contribution to the existing discourse. Dayọ Oyèdúṅ's cantatas are, I believe, uniquely positioned in the Nigerian context precisely because they do not aspire to the high art, autonomous aesthetic that Eúbà had tried to invoke via Bartók for a Nigerian art music. In contrast, those of Oyèdúṅ's cantatas discussed here point towards a music that is accessible, that eschews the modernist ideals of advanced tonal language (as my readings of the works have shown), that grapples textually with contemporary socio-political issues, that allows through loose musical principles of construction and pared-down musical means an openness that invites dramatic engagement not under the composer's control (a remarkable instance of the 'total arts concept'). Moreover, through its circulation in the public domain, this is music that actively involves itself with societal transformational energies. Treating this music as worthy of study (not *despite* its socio-political energy but *because* of it) is part of the contribution this thesis wishes to make. In other words, it is suggesting that the theorization of African art music in Nigeria has tended to privilege a certain kind of musical genealogy – not least because of Eúbà's influence – and that this has tended to obscure the existance of musical practices intended for contemplation in contemplative spaces, musical practices that interrogate everyday realities, that do not answer to modernist tenets of musical aesthetics but that nonetheless proceed from the tonal language, construction principles, performance conventions – all of which are described in detail in Chapter 4 – that belong to African art music. In this sense, Oyèdúṅ's cantatas present an important example for a reconsideration of the paramenters of African art music, and I regard this prompting towards such a reconsideration as an important contribution of this thesis.

A second contribution, closely aligned with the first, is the claim this thesis makes of constituting an example of transformative musicology. For scholars working on marginal materials from African countries (in this case, Nigeria), it remains a challenge to do so in a manner that recognizes not only the importance of the material (in this case a specific group of works from a relatively unknown composer who is not institutionally aligned), but to do so in

a manner that enables the material to become part of a larger discourse. This I have attempted in this thesis not only by my choice of material (Oyèdúṅ's cantatas with their clear socio-political import), but also by invoking concepts introduced by African scholars (the total arts concept, transformative music/musicology) that are under-theorized and that could benefit from sustained academic engagement. Transformative musicology, understood in this way, is a commitment by the author not only deliberately to refocus academic attention towards materials that seem, at first glance, unsuitable for sustained and serious academic engagement, but to do so in a manner that shapes the resulting discourse in ways that could be described as 'transformed', or 'towards transformation'. In this way my choice to work on Oyèdúṅ's cantatas is what I regard as a deliberate strategy in enacting transformative musicological options, and my attempts to do so by situating this discourse through engagement with African authors and concerns rather than through Anglo-American ones, is another such strategy. This does not mean that I ignore authors or ideas that are important to the issues I am grappling with in this thesis (essentially how an African art music repertoire could be seen to engage with socio-political realities in Nigeria), but it does mean that I try to focus the discussion constructively outwards from the biographical and musical material towards the specific material realities of Nigeria and how other Nigerian or African authors have engaged with such issues. This is, ultimately, my understanding of 'transformative musicology', and how I have tried to put it to work in this thesis.

More specifcally, Dayọ Oyèdúṅ's biography, in Chapter 2, details his educational experiences and musical influences. He grew up in a musical home with a father who was a church musician, and his musical training was semi-formal. Despite later pursuing a medical career, he remained committed to his musical interests. I described Oyèdúṅ's musical background as being influenced by fortuitous circumstances. He was fortunate to meet various individuals who contributed to his development as a musician and a composer, and he had a strong autodidactic impulse. This biographical background explains something of the music discussed in Chapter 4. The genre model of the cantata, the gestural aspects of melody and rhythm where these are employed for word painting, the tonal language and formulae – all of these hint at a background in Western music that is somehow derived from a liturgical repertoire. At the same time, Oyèdúṅ's notational vagaries (his notational treatment of anacruses, for example), his tonal practices (including sudden modulations, mostly modulation within primary harmonic relationships, unconventional progressions comprising some cadences), his choral writing (predominantly homophonic with little voice independence and

polyphonic complexity) – all indicate a non-professional training as a composer. It is also important to note that within this biographic context, there is no sense that Oyèdúṅ's approach to his composition of cantatas is in any way ironic, or part of some kind of postmodern strategy. I have therefore also refrained from reading them as such, a strategy that I align with my understanding of transformative musicology. My detailed descriptions of the four pieces presented here, was intended to honour that seriousness of intent, and not to 'read the music against the grain', as it were. The point I wished to make, was that for Oyèdúṅ, these compositions are not *stylistically* interrogative of a particular socio-political reality. On the contrary: the composer and audiences seem to regard the style and idiom of composition as suitable for the communication of socio-political messages, and the seriousness with which the choral number in this style as part of a cantata is regarded, is necessary for this communication to happen.

So important was this genre to Oyèdúṅ, that he founded a choir that could perform his work, in the process motivating him to compose more cantata-like choral pieces to engage with socio-political concerns about which he wished to express ethical or ideological opinions. To understand how this view of the cantata as a suitable form for artistic and critical expression could be practiced in Nigeria, I proceeded to interrogate the cantata historically, and how it has become a part of Nigerian musical expression. The international transformation of the idea of what a cantata could be (as opposed from its eighteenth century form), happened to coincide with the development of western art music in Nigeria, which dates from the mid-nineteenth century. My argument is that the colonial encounter and the influence of church missionaries refract the aesthetics and contexts of the European cantata in unexpected and different ways in their new West African and specifically Nigerian contexts. Cantata compositions in Nigeria were mainly sacred works, whereas Oyèdúṅ's cantatas are secular (a kind of correlation to German versus Italian practices). Examining a number of cantatas by Nigerian composers and drawing on their stylistic and structural similarities and differences from Western models, I make the argument that the idea of the cantata transforms in a dynamic relationship to how ideas or conceptions of art music practice in Nigeria are established. With Oyèdúṅ's cantatas in particular, I assert that precisely because the genre signifies both a kind of 'Western art music' and a liturgical background, it communicates socio-politically in a way that implies certain kinds of class and moral values. As a 'Western' derived genre, the cantatas speak to notions of literacy, education and taste; as a liturgical genre it speaks about moral values like non-corruption, patriotism or justice.

Because I regard the moral aspect of the socio-political encounter in Oyèdúṅ's work as so important, I trace the history of missionization in Nigeria in Chapter 3, paying particular attention to the Baptist missions that exerted such great influence on Oyèdúṅ's upbringing and that of his parents. By doing this, I also foreground Oyèdúṅ's musical background, training and experience in the church as crucial to how he views the purpose of his music. I provide a historical account of how European church music laid the foundation for the emergence of art music in Nigeria with a broader reference to sub-Saharan Africa. The birth of Africanism – the cultural awakening and national movements in the late nineteenth and early twentieth centuries – was heralded by movements aimed at reclaiming African identity and driving indigenization, adaptation and acculturation in musical compositions. In this regard I discuss in some detail the musical strategies that culminated in the birth of modern Nigerian art music, drawing the conclusion that the Christian impact and the European heritage of tonal experimentation exerted a perceptible influence on modern African art choral music. Even when African art composers draw significantly from African traditions in their choral compositions, European liturgical music pervades the soundscape. Confirming the views of Eúbà and Agawu, my historical contextualization (including interviews with Oyèdúṅ) underlines that most composers of art music in Nigeria, especially in their choral compositions, are comfortable working in closed tonal forms rather than in post-tonal musical expressions (cf. Eúbà, 2014; Agawu, 2016b).

This historical contextualization is very much confirmed in Chapter 4, where I engage in a close reading and content analyses of four of Oyèdúṅ's cantata compositions, followed by a reading of video recordings documenting performances and interpretation of these works. I found the thorough descriptive analyses of these works important, as they allowed close observation of the musical means Oyèdúṅ employs to convey his socio-political messages. The readings indicate, as stated above, an adherence to closed tonal forms, modulation to primary keys, voice pairing and doubling, word painting and generally rhythmic simplicity. And yet, as the readings demonstrate, it would be wrong to assume that these characteristics indicate merely conventional or cliché-like employment of musical means. In all of the readings, the close musical descriptions indicated many instances of compositional originality, and conscious and creative wielding of these parameters that speak to the idea of African art music as conceived of by other writers. I was particularly interested in explicating the relationship between the musical, structural, social and cultural elements in the compositions and therefore expanded my readings of scores to readings of video recordings of specific performances of the relevant works. From this expanded purview, it proved that choral conductors have often found

Oyèdúṅ's music inspirational for dramatic staging involving levels of interpretation that include décor, costumes and acting. Sometimes, the added dramatic components to the performance radically localize the music and its message; in other cases they interpret and make more explicit meanings that may be more subtly and poetically embedded in the music. In this way, I argue, Oyèdúṅ's choral music in his cantatas speak to the idea of 'the total art concept', introduced in Chapter 1.

The total art concept was described as an artistic collective involving the fusion or juxtaposition of music, dance, drama and visual arts featured in the same performance context. This concept implies that music is not performed in isolation, but that it is viewed in relation with one or more of the other expressive art forms, while music remains a core element. Eúbà, it was noted, makes the assertion that since the precolonial times, music in Africa has been practiced in this way (cf. Eúbà, 1975). The video recordings analyzed in this dissertation all bear testament, I argue, to an assumption of some of the precepts of the total art concept. As my examples show, and based on the particular social or cultural contexts of the performances, it is clear that not all art forms are involved all the time in any of the cases. The notion of 'totality', or complete and equal integration of different art forms, therefore seems to state something of a conceptual overreach in the case of Oyèdúṅ's cantatas and their performances. In this sense it is not unlike its liturgical Nigerian counterparts composed by Ayò Bánkólé and Samuel Akpabot. Akpabot's cantata, for instance, could be described as a dramatic work, but this dramatic quality inheres completely in the score and does not invite stage action. And yet it is also true to say that in each of the cases discussed, the music was not viewed by its interpreters as sufficiently autonomous not to be accompanied by other dramatic interventions. In this sense, then, Oyèdúṅ's music belongs to a long tradition of music functioning within a complex system of meaning generation that, even if it exists in the form of a score, implies to its performers the possibility of further dramatic elaboration. It will not be going to far to say that in Oyèdúṅ's cantatas, the theatrical element is suggested by sequential narratives and recognizable, everday plots supported by the musical elements. As Oyèdúṅ writes mostly in Yorùbá, the total art approach may help communicate to non-Yorùbá speakers, thus transcending the limitations imposed by language.

In all four video recordings described in Chapter 4, acting and stage directions/movement played important roles, with various other artistic elements consolidating the performances of the music in different ways. In the performance of 'Ọm'ọníṣẹsì', artistic elements included stage acting with stage directions, set design, instrumentation (traditional

musical instruments), stage lighting, stage properties, and costumes. With 'Tòkunbò', the most important artistic contributions included the stage acting, stage properties and costumes, while in the performance of 'American Visa' the most prominent features that combined with the music were the stage acting, gesticulations, dance, lighting, and sound effects. In 'Nepa', the performance was characterized by elaborate stage actions, light effects and stage properties. In each case, these dramatic additions to the music were planned and presented to enhance the notated music in different ways. Audience responses included terse responses, loud cheering and applause, and in the degree of response, they could even be described as participatory. This conclusion is strengthened by the fact that the actors communicated with the audiences, who responded by talking back. One of the effects of this 'staging' of Oyèdúṅ's music, is how the performance is prolonged. The whole performance of 'Ọm'ọníṣẹsì' was less than five minutes, even when the dramatic opening took a minute and twenty two seconds. For 'American visa', the preceding stage action and musical introduction (other than the one written by the composer) was quite elaborate (over two minutes) and this was also the case in the performance of 'Nepa'.

Oyèdúṅ welcomes the fact that his compositions invite such interpretation, but as a self-declared musical 'conservative', he prefers that his music be performed without 'distortions'. Generally he has no qualms with décor, but is less convinced of dramatic action scripted to interpret the entire piece (Oyèdúṅ, 2017). Yet, according to Oyèdúṅ, most choirs performing his music (including his own choir) tend to indulge in acting to the detriment of the music. Sometimes the acting is out of sync with the music, or the performers become distracted with the acting, missing entry points. This could, of course, be a reflection on the fact that the choirs in question are not professional, but amateur choirs. In the case of the recordings described in Chapter 4, it is also important to acknowledge that the choirs were comprised mainly of first and second year students of the Creative Arts Department at the University of Lagos, Nigeria. The department consists of students studying music, theatre arts and visual arts, and therefore the decision to perform Oyèdúṅ's music in a way that speaks to the total arts concept, is also informed by this interdisciplinary composition of the choirs. This is not to say that amateurish performances are inevitable in these kinds of collaborative performances. If it is recognized that Oyèdúṅ's music requires various differentiated skills for performance, it would be possible to approach this repertoire not as inherently integrated (as is implied by Nzewi's term 'musical arts') but as intentionally directed towards an integration that can only be achieved through adequate rehearsal time that respects ideas and input from experts in the various arts.

The total arts concept, and the integration of different art forms with composed music, is linked to transformative musicology. Guided by Nketia's (2004:10) philosophical position that the aesthetic theories of African composers of art music should be cosmological, moral and social theories, and that the creative works of such composers should serve the purpose of 'art for life's sake and not just as art for art's sake', the enhanced communicative character of Oyèdúṅ's music as acted out in the way I described, stands in service of such theories of creation and to the broader theory of transformative musicology (Adédèjì, 2010). Transformative musicology, as a theoretical concept postulated by Adédèjì, privileges art music compositions with demonstrable social relevance and purposes. My own application of this theory as outlined at the beginning of this chapter, is concerned to expand the concept to transformative music – in this case the music of Dayọ̀ Oyèdúṅ – rather than to restrict it to musicology as a discursive field. Adédèjì suggests that (Nigerian) art music composers should, in their artistic compositions, focus on textual content and themes that engage contemporary social, political, economic and global issues in order to effect positive changes that could transform individual minds, the immediate society and by extension, the world. Adédèjì suggests this model based on his research, which reveals that a large proportion of Nigerian art music repertories is concerned with communicating religious or cultural messages. Considering the context described in Chapter 2, this is hardly surprising, as African art music is intimately connected with early missionary promotion of church music, while later national movements directed towards cultural revival and the indigenization of Nigerian music tended to amplify traditional and cultural themes in music. Although Sadoh (2007:18,19) notes that Nigerian audiences are more drawn towards popular music over art music, because 'the texts of the songs [popular music] are usually related to the daily life experiences of the average Nigerian' – leading to Nigerians listening, buying, supporting, and patronizing popular music over art music – Oyèdúṅ's music presents us with something of an in-between position. As composed music meant for contemplation, it is not popular music. But its social messages and tonal language also privilege communication and instrumentalist notions of music that invite participation and fall outside the frame of purely contemplative music. This is therefore not music only for entertainment, neither is it a kind of music that severs its ties with its audience. In this sense, one may speak of Oyèdúṅ's music as transformative, and for a musicology that embraces this kind of musical function, as transformative musicology. But does transformative musicology transform anything? If Oyèdúṅ's music speaks to social consciousness and is socially engaging, does musicology perform the same kind of work? Put in another way: What kinds of things does musicology do when it privileges these kinds of materials?

Situating this research in relation to music scholarship in Nigeria, I argue that the situatedness of a discourse that takes cognizance of socio-political issues is very important, because it qualifies musical works as self-contained aesthetic objects that do not relate only to a metaphysics or abstract notion of value or meaning. It also means paying attention to audience enjoyment (and other reactions) as valid and valuable, regardless of whether audiences 'appreciate' or 'understand' the music in 'the correct' ways, and thus extending the act of music making beyond the composer and the performers to the audiences. If people are drawn to music because its social messages appeal to them, they may well develop a growing interest in the music too. Agawu, citing a number of pioneer scholarly works by Europeans on music in Africa, remarks how these authors have always insisted that language exists in very close proximity and connection to music. Klaus Wachsmann was of the opinion that it was hard to find any music in Africa not rooted in speech, and he urged scholars and composers to pay attention to song texts. John Miller Chernoff writes that African music is derived from language; likewise Francis Bebey insisted that the essence of the musical art of Africa resides in its vocal music (cited in Agawu, 2016c:114-117). In a way, insisting on this relationship and taking seriously the social and political import of this insistence in scholarship constitutes a commitment to a musicology that plays its role in transforming discourse, and ultimately the societies of which audiences are a part. When a particularly situated discourse develops from this understanding, as is the case with my reading of Oyèdúṅ's music in the context of Nigeria's social, political and economic challenges, one may be able to speak of transformative musicology.

One of the results of the kind of shift in focus effected by transformative musicology (to message/communication/audience reception/situatedness) is another shift in focus to the kinds of composers whose works respond to this kind of enquiry. In a transformative musicology, one should expect that different composers and musics become important for reasons other than those advanced for music as autonomous aesthetic objects. Oyèdúṅ, for instance, instead of 'iconic' composers such as Felá Ṣówándé, Ayò Bánkólé, Akin Eùbá, Samuel Akpabot and Lazarus Ekwueme. In a manner of speaking, then, transformative musicology functions as a lens that allows certain works to come into sharper focus, temporarily moving others to the background. In such a musicology, I argue that Oyèdúṅ's work is deserving of attention precisely because his music answers to the imperatives of transformation (social, political and cultural).

If it is accepted that transformative musicology can in this way populate the Nigerian art music canon with different composers and different works, I contend that my study

contributes to African art music scholarship by suggesting a different content for the discipline with possible effects on future curricula in music education. My study of Oyèdúṅ's cantata compositions may call for the reversal of what scholars like Chris van Rhyn have observed concerning the non-availability of Nigerian compositions created by a younger generation of composers. Van Rhyn writes that the literature creates the impression that only those composers and compositions who came to prominence at an important point in Nigeria's political history, actually exist (Van Rhyn, 2013). This thesis provides an important corrective to such views.

In this study I have been unable to give full attention to the phenomenon of an engaged art music (transformative music) and its performance in concert-hall conditions. To what extent this kind of performance transforms the concert hall into a nascent space for political activism, is a question that emerges from my study of Oyèdúṅ's music and its performance. There is an interesting tension in the fixedness of meaning and communicative potential in art music choral compositions (such as those works of Oyèdúṅ discussed here), and the themes of social and political critique that suggest activism rather than contemplation. Oyèdúṅ is, in my opinion, a pioneer in this regard in Nigeria – a composer who occupies a unique position somewhere between utilitarian (easy) music and art music not divorced from social or political concerns. Musical meanings that serve as social constructions can often be contradictory, because they communicate different things to different people. These contradictions lie beyond the musical sounds themselves, and are located in the significations of an extra-musical reality of a society (Salgar, 2016). Many people interviewed about Oyèdúṅ's music compared his work to that of Felá Aníkúlápò Kútì, the iconic musician who became famous for his excoriating critique of the political scene in Nigeria during the military regime in the 1970s. Branch and Mampilly note the central role popular music artists have played in crafting the Nigerian political imagination, and Felá Kútì's music targeted the 'capricious state power with bold challenges and mocking wordplay' (Branch, & Mampilly, 2015:95,96). Judging by the works discussed here, Oyèdúṅ may have been more subtle and measured in challenging the deep structures of Nigerian politics than Felá, but his engagement of societal challenges and structures in his music is indisputable. Oyèdúṅ allows us, therefore, to consider African art music as a socio-politically engaged mode of creative activity, a potentially transformative force fully participating in the total art concept that draws on an integration of different creative expressions of which music is a part; and to consider it as a mode of expression that transforms the concert hall into a space where Nigerian socio-political and economic issues are negotiated.

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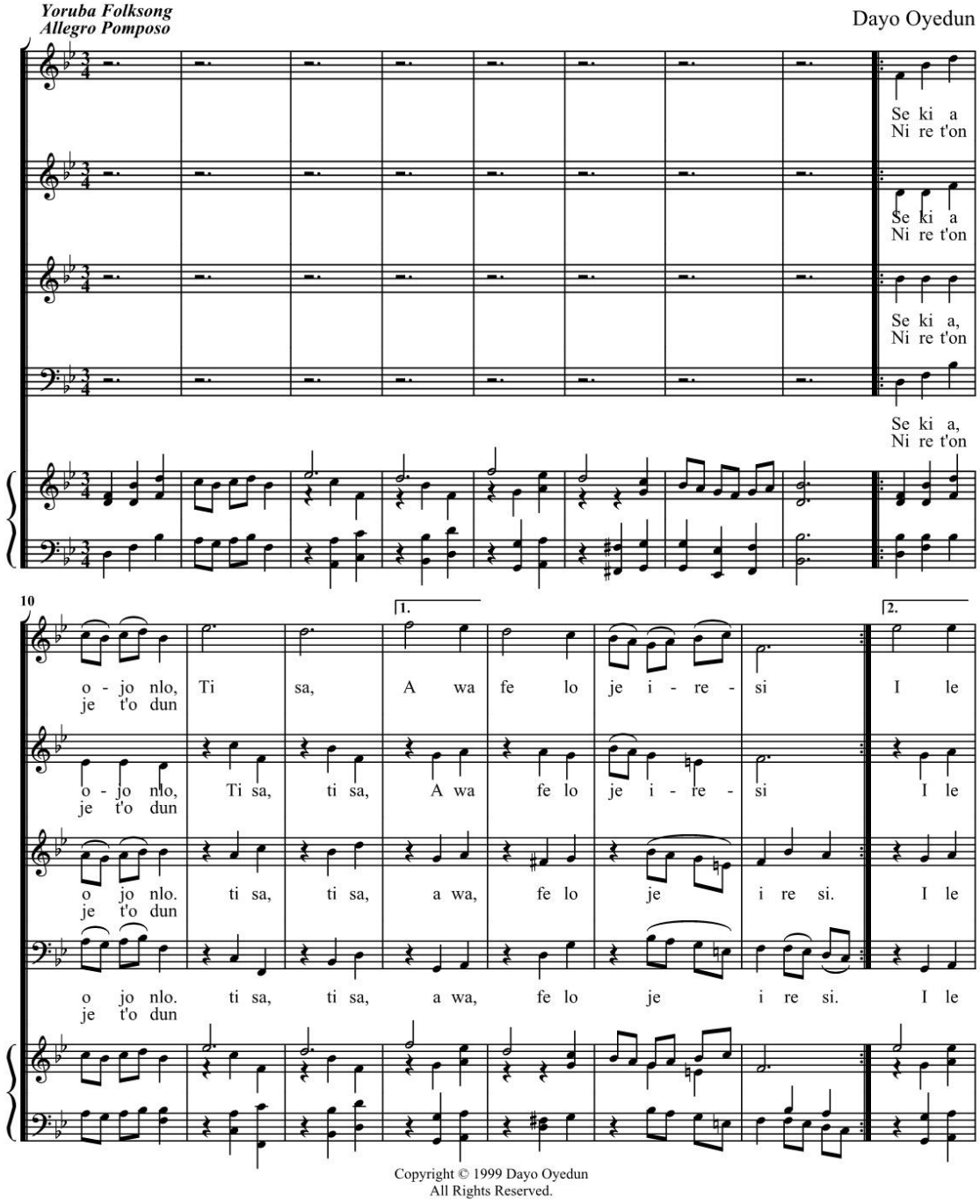
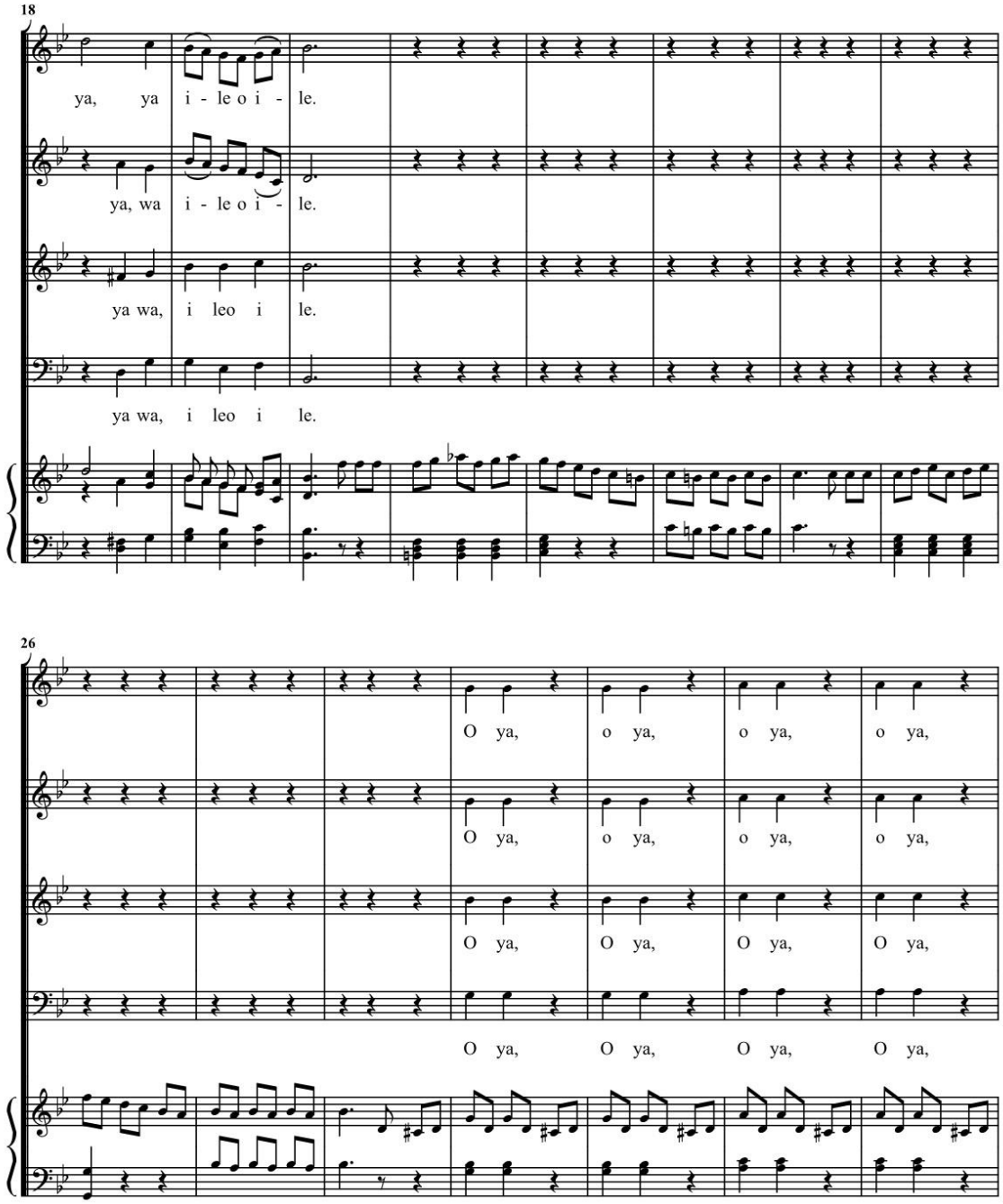
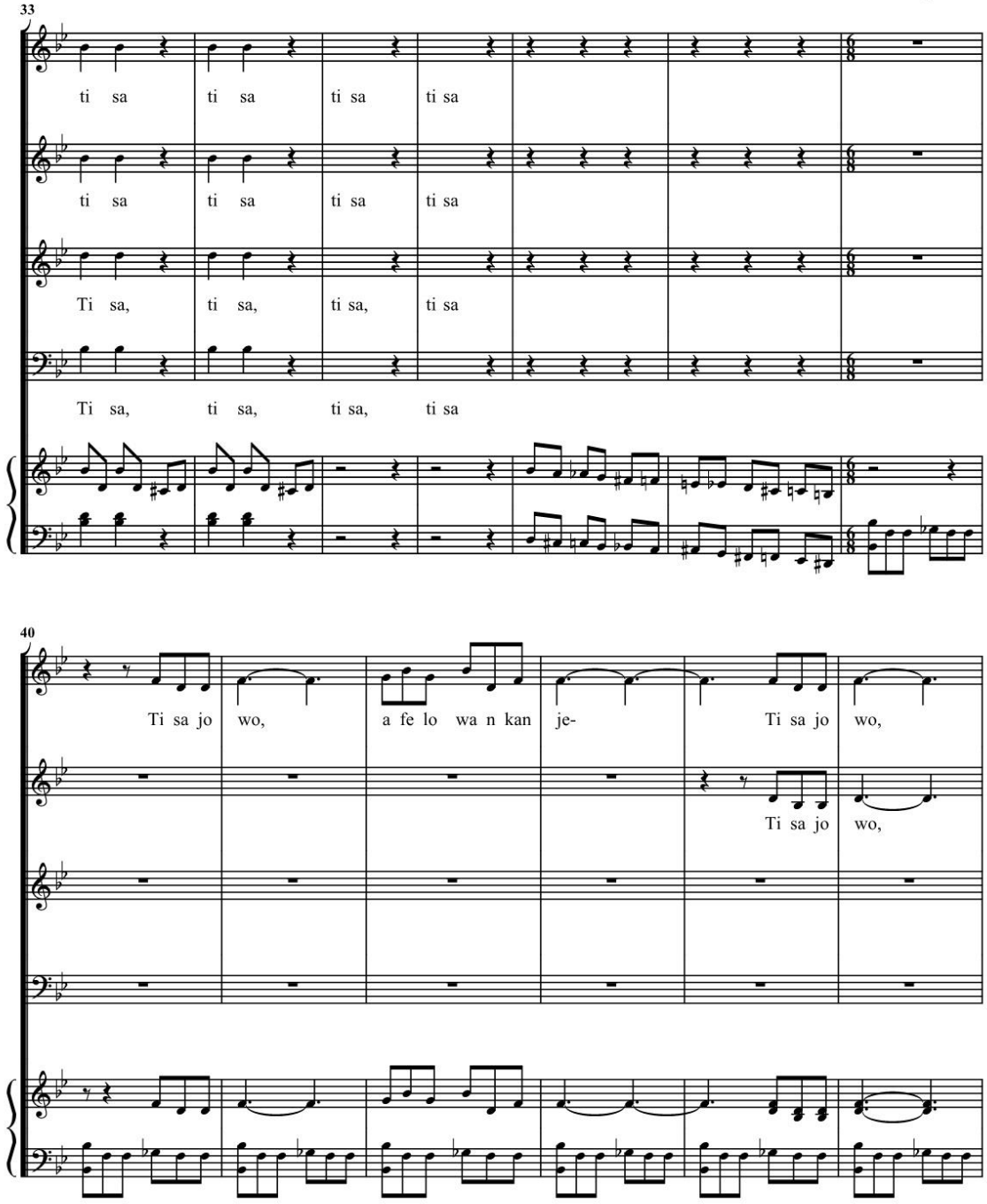
ADDENDUM A

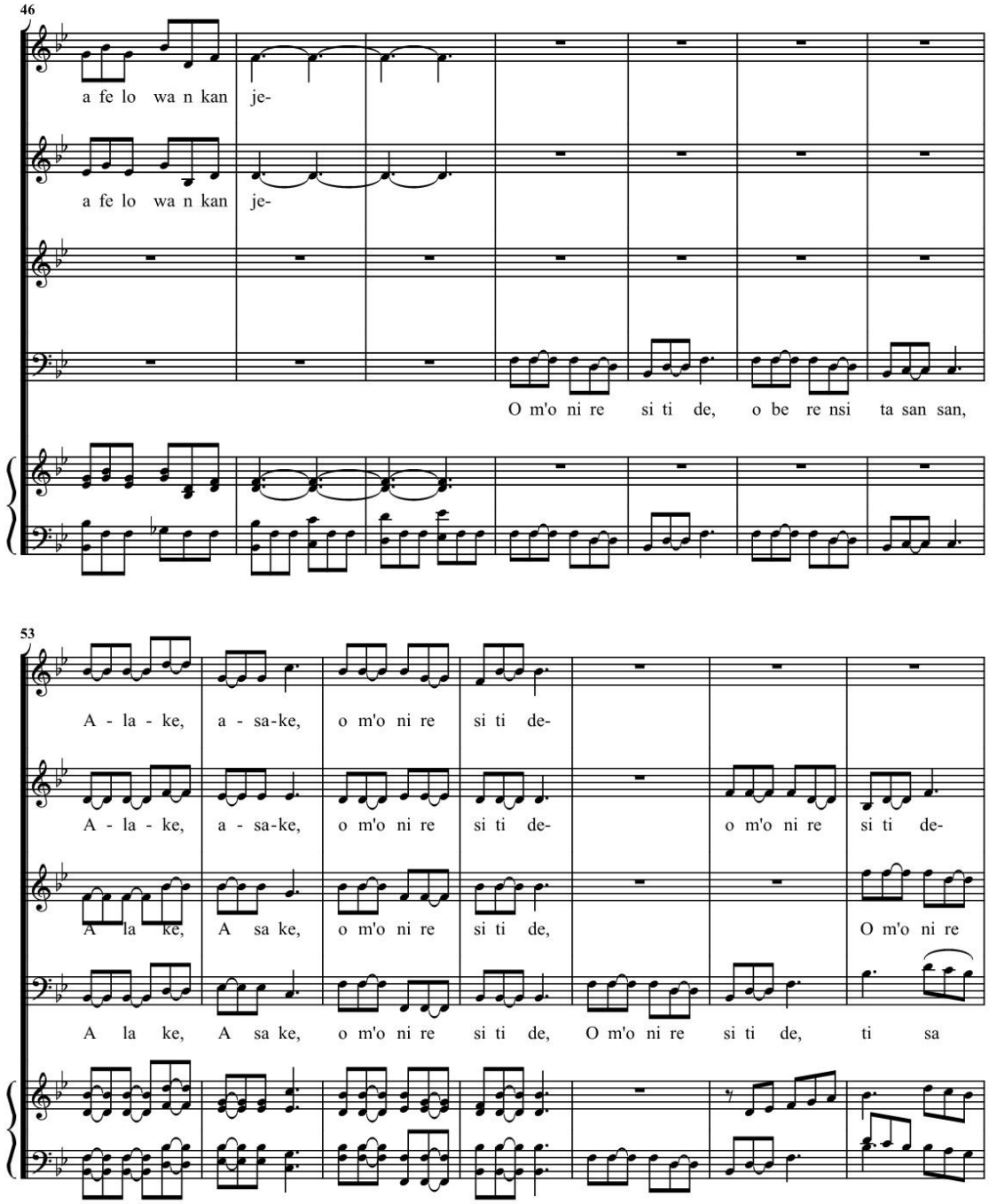
DAYỌ̀ OYÈDÚÑ'S CANTATA PIECES ANALYSED IN THE DISSERTATION

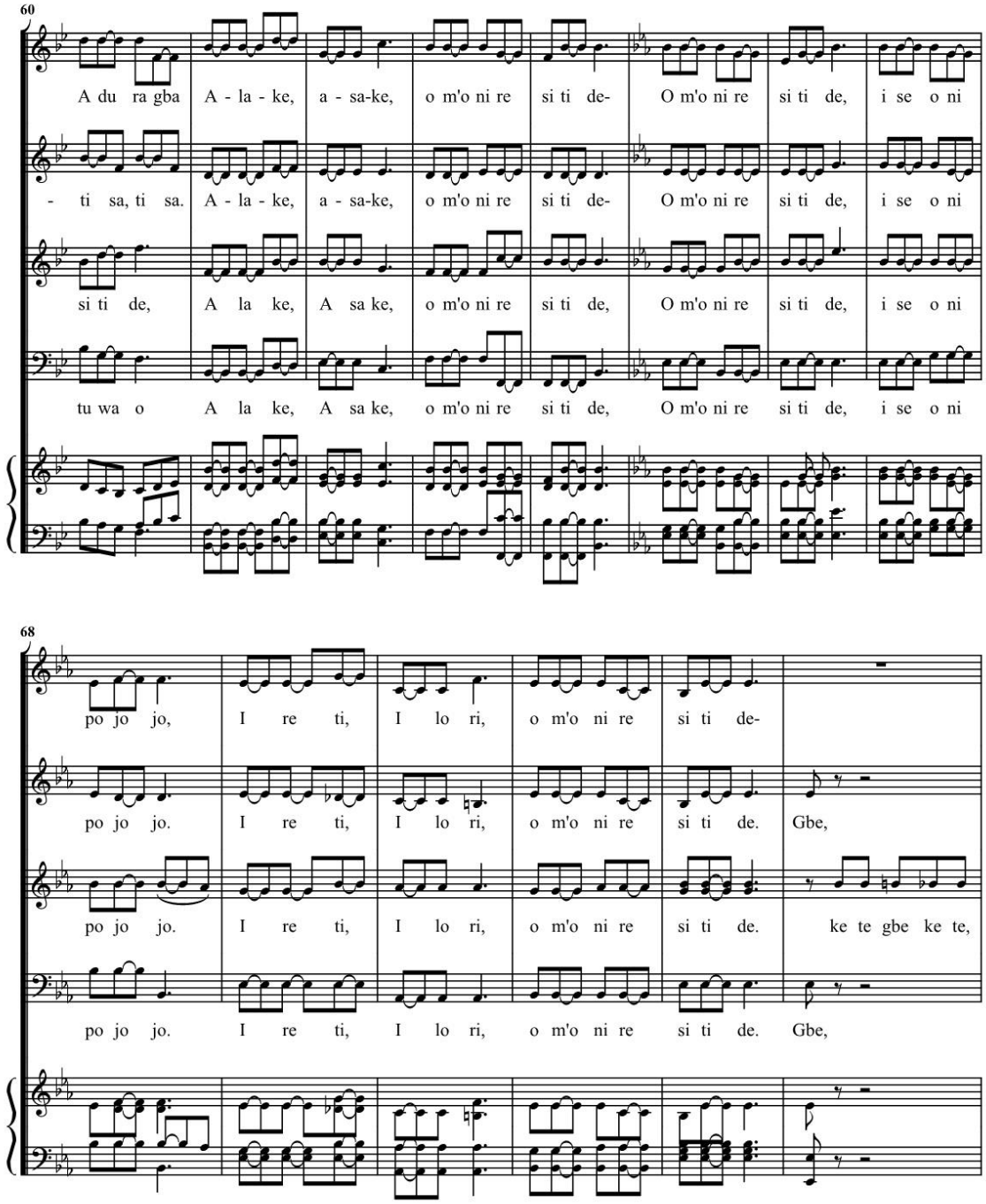
1. OM'ONIRESI

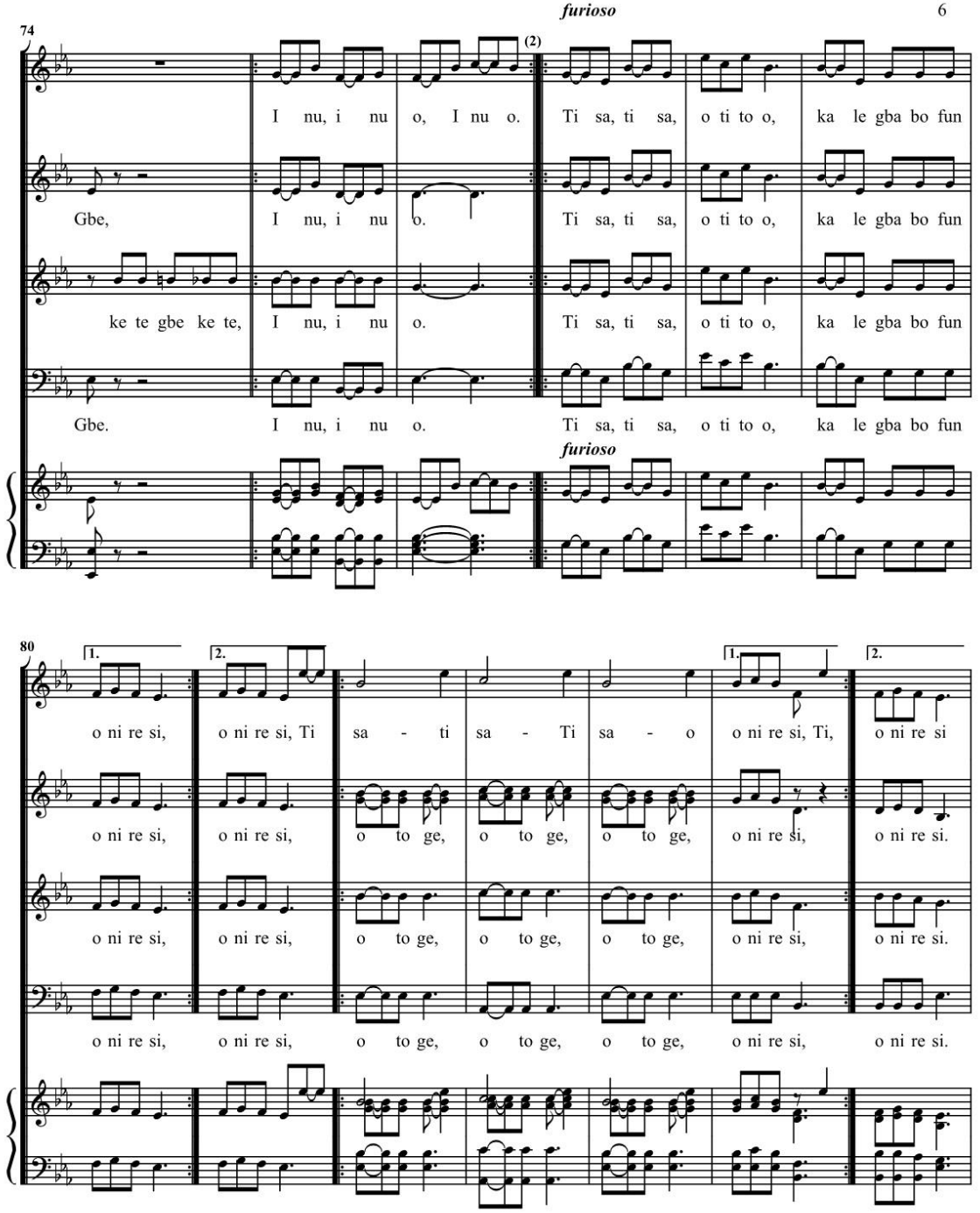


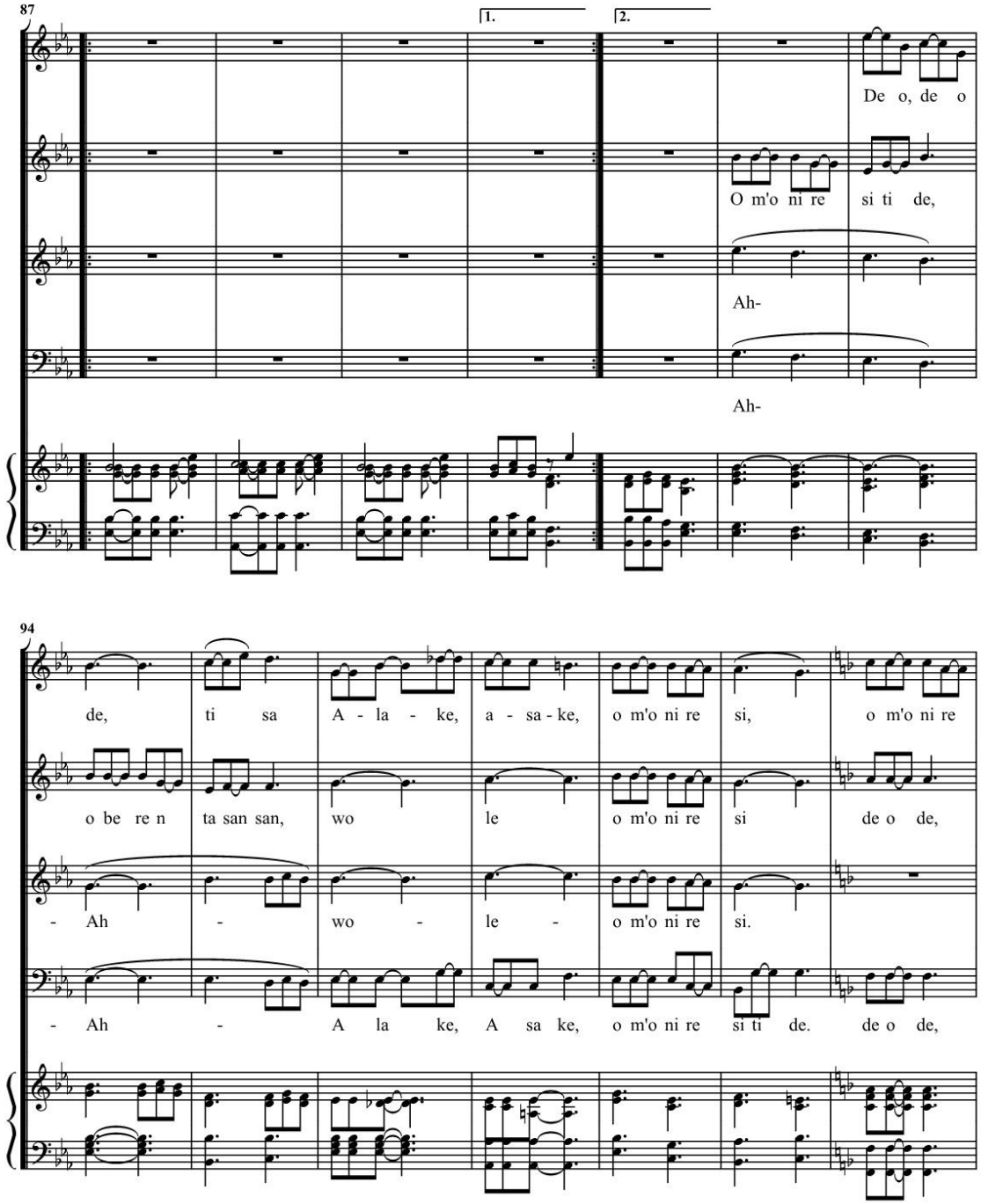


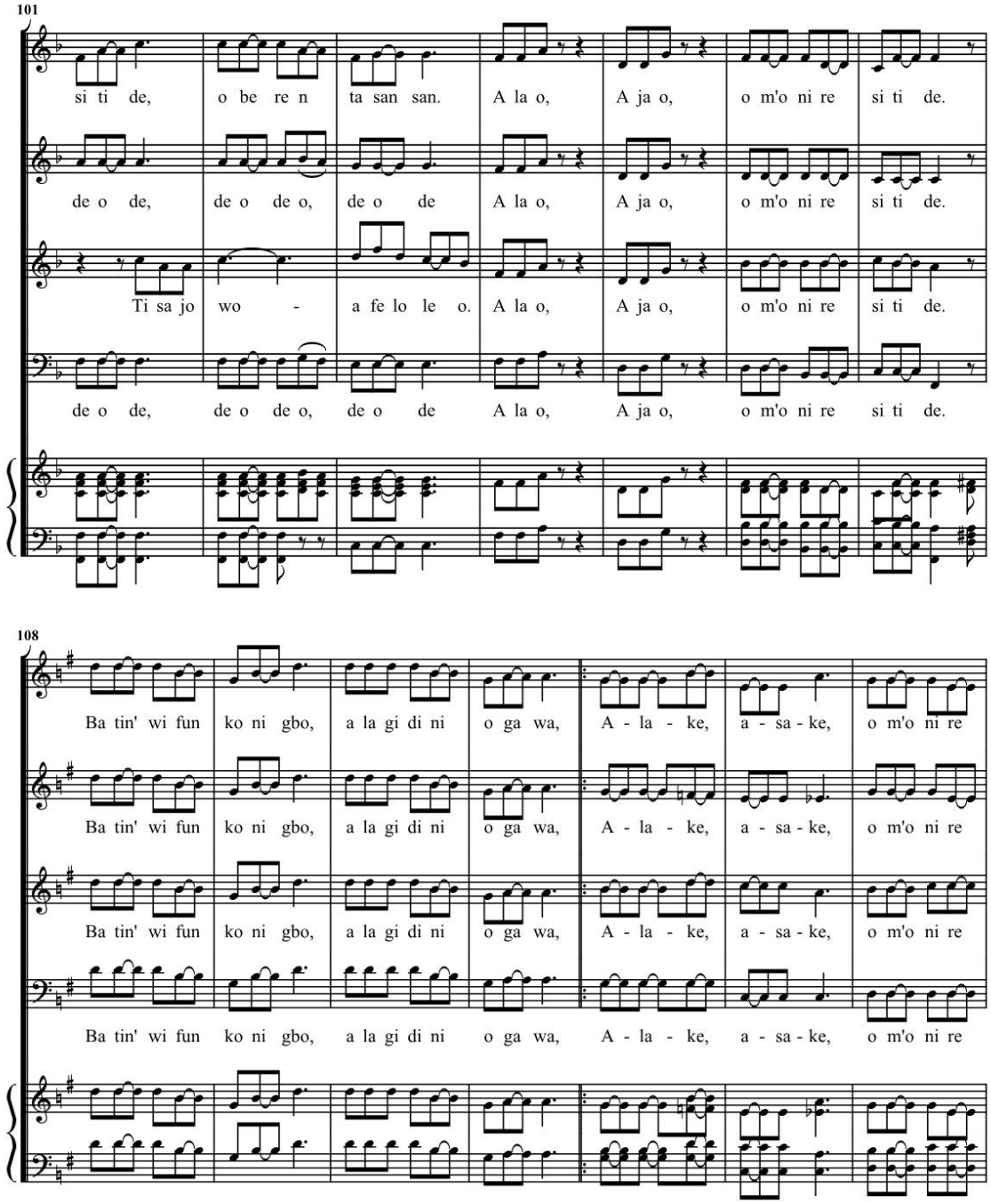


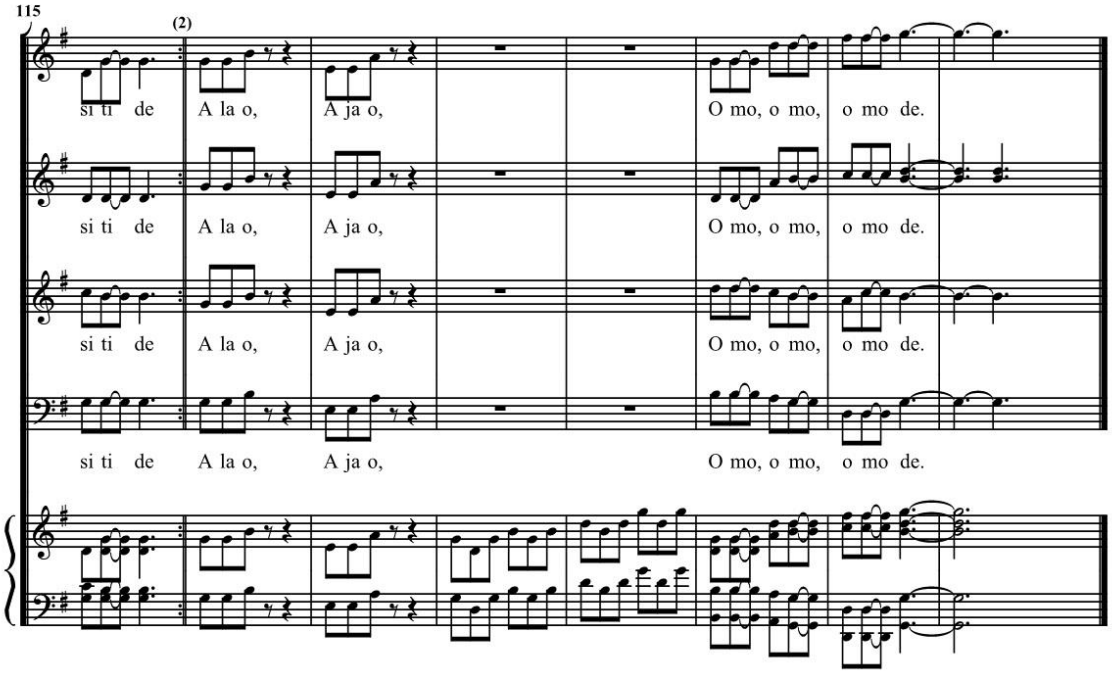






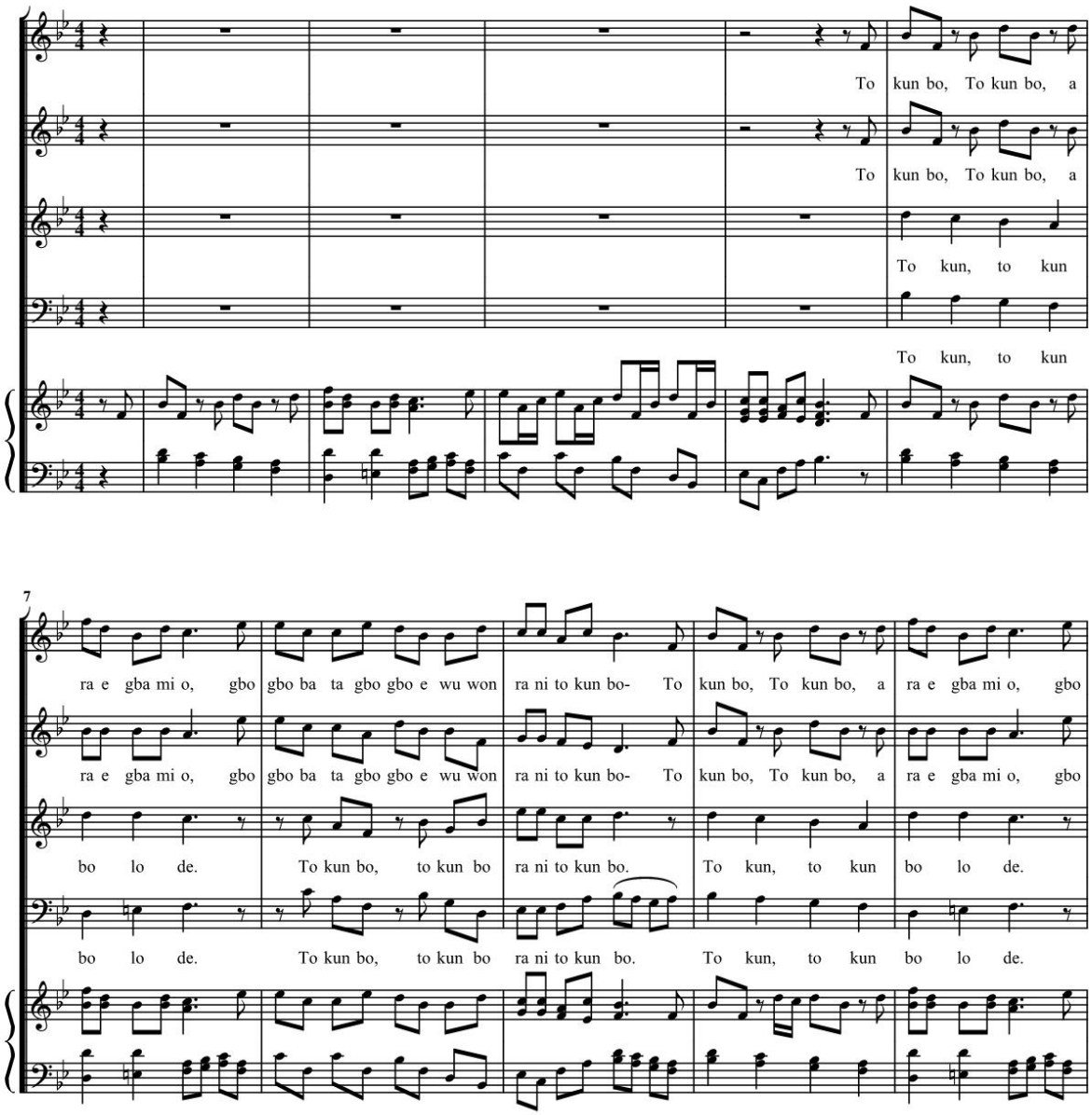


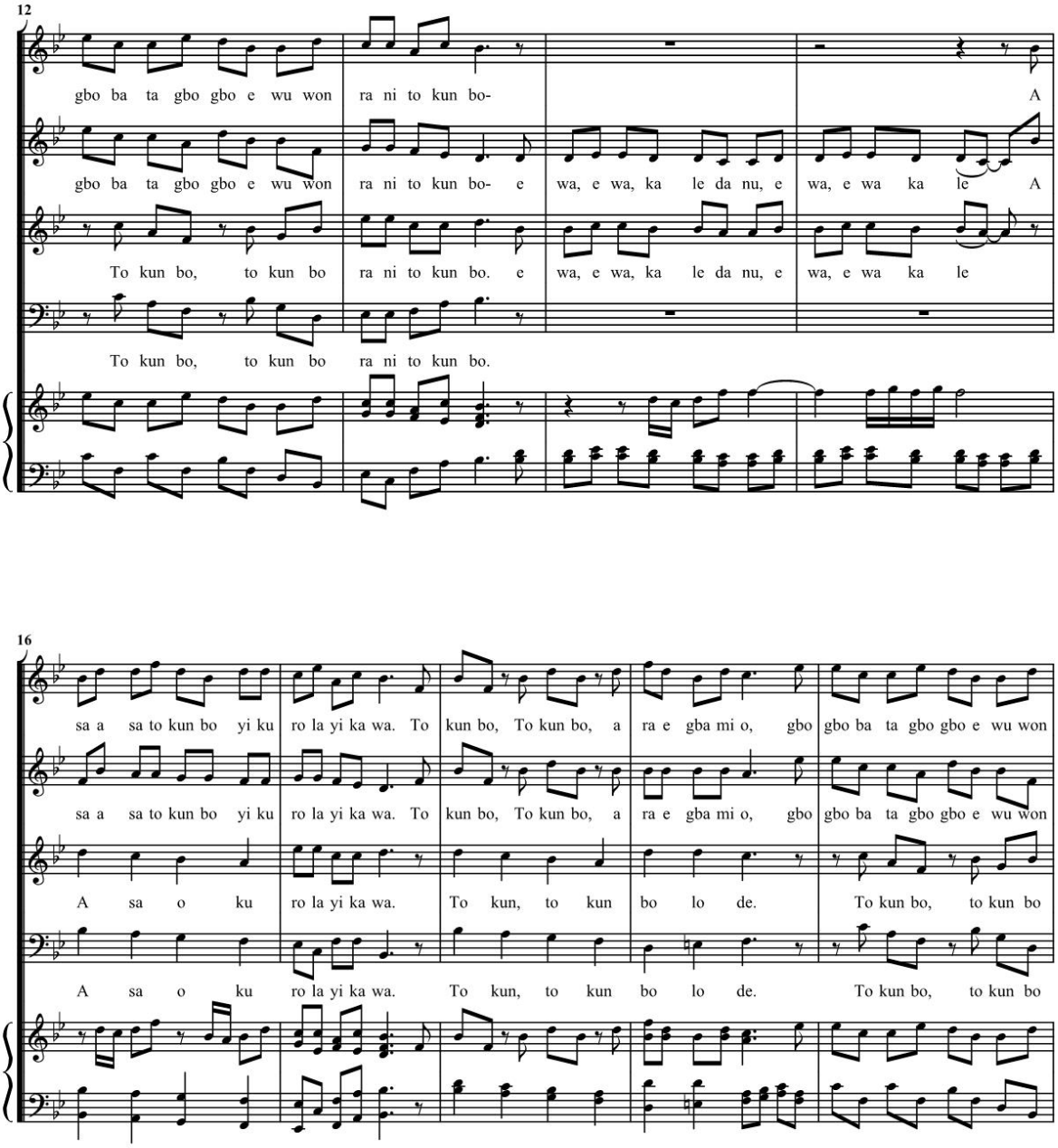


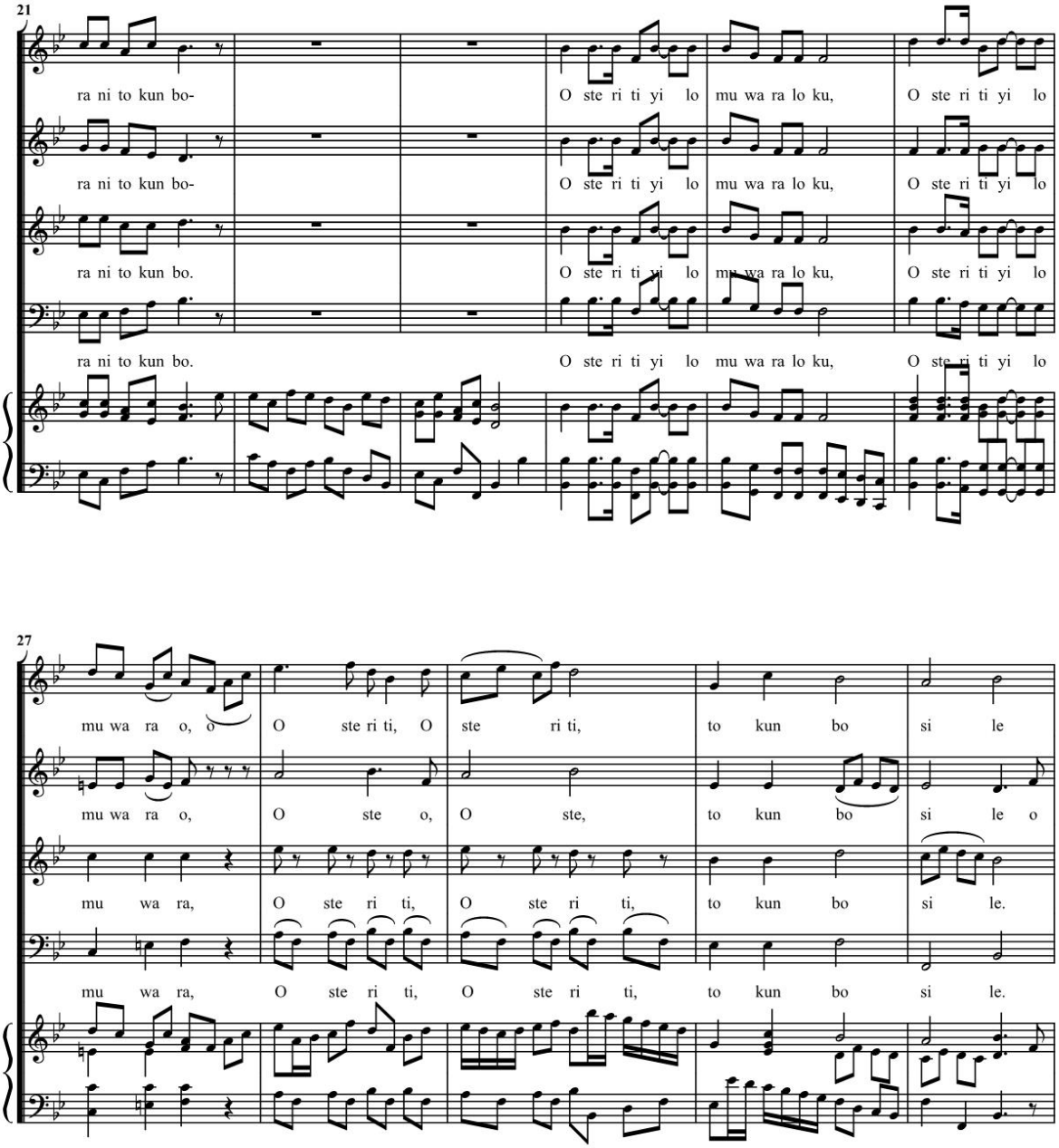


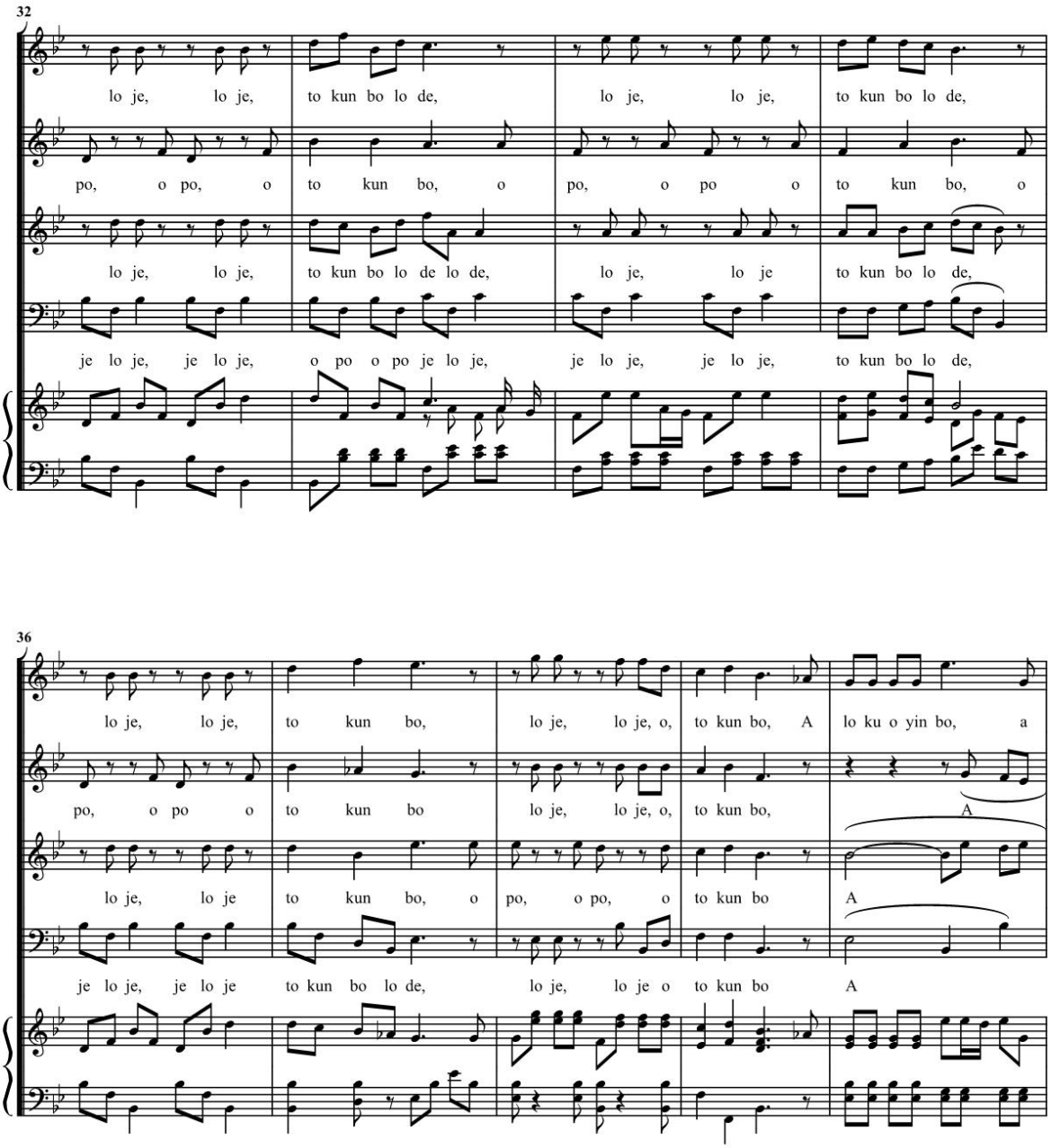
5. TOKUNBO

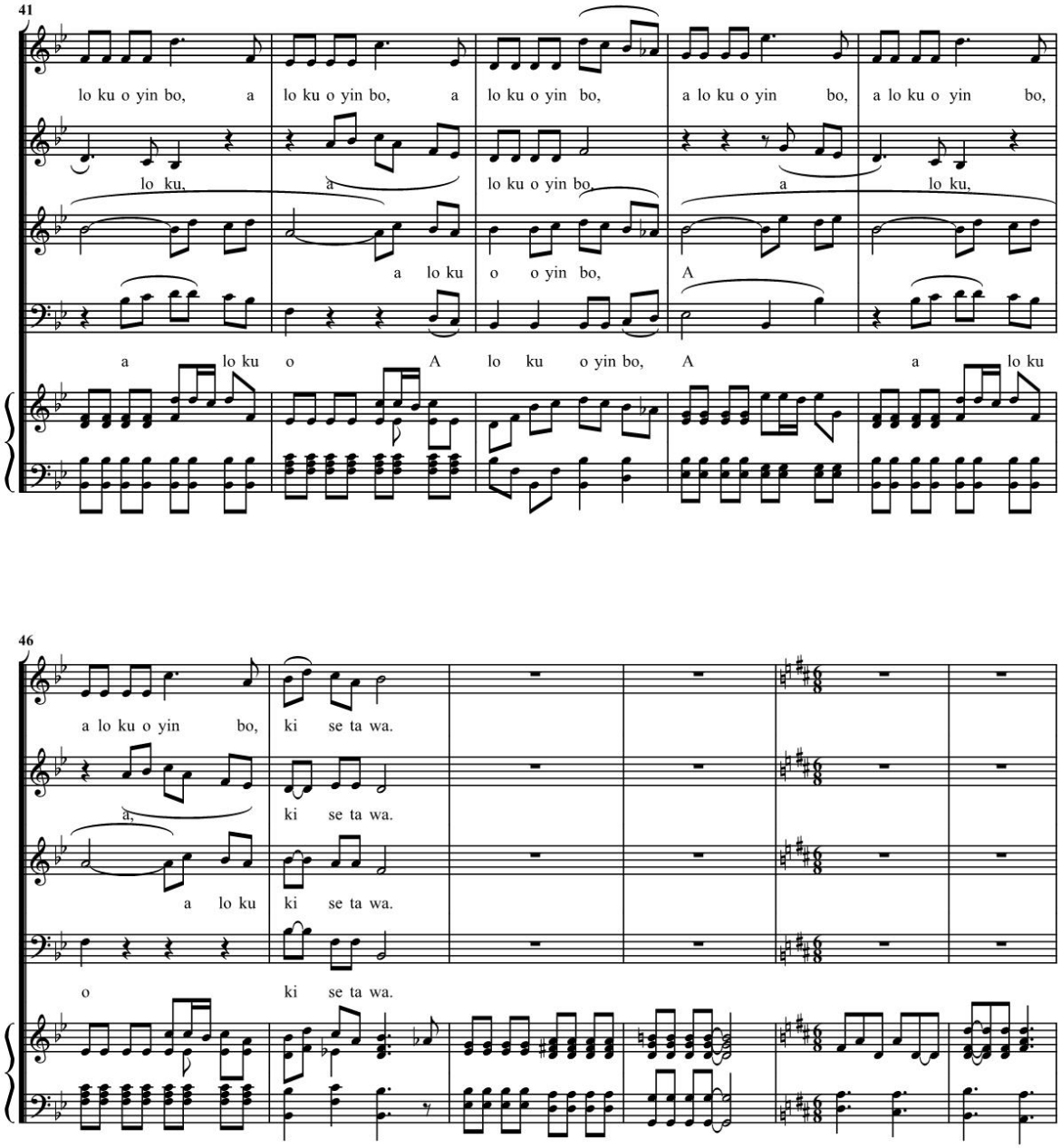
Dayo Oyedun

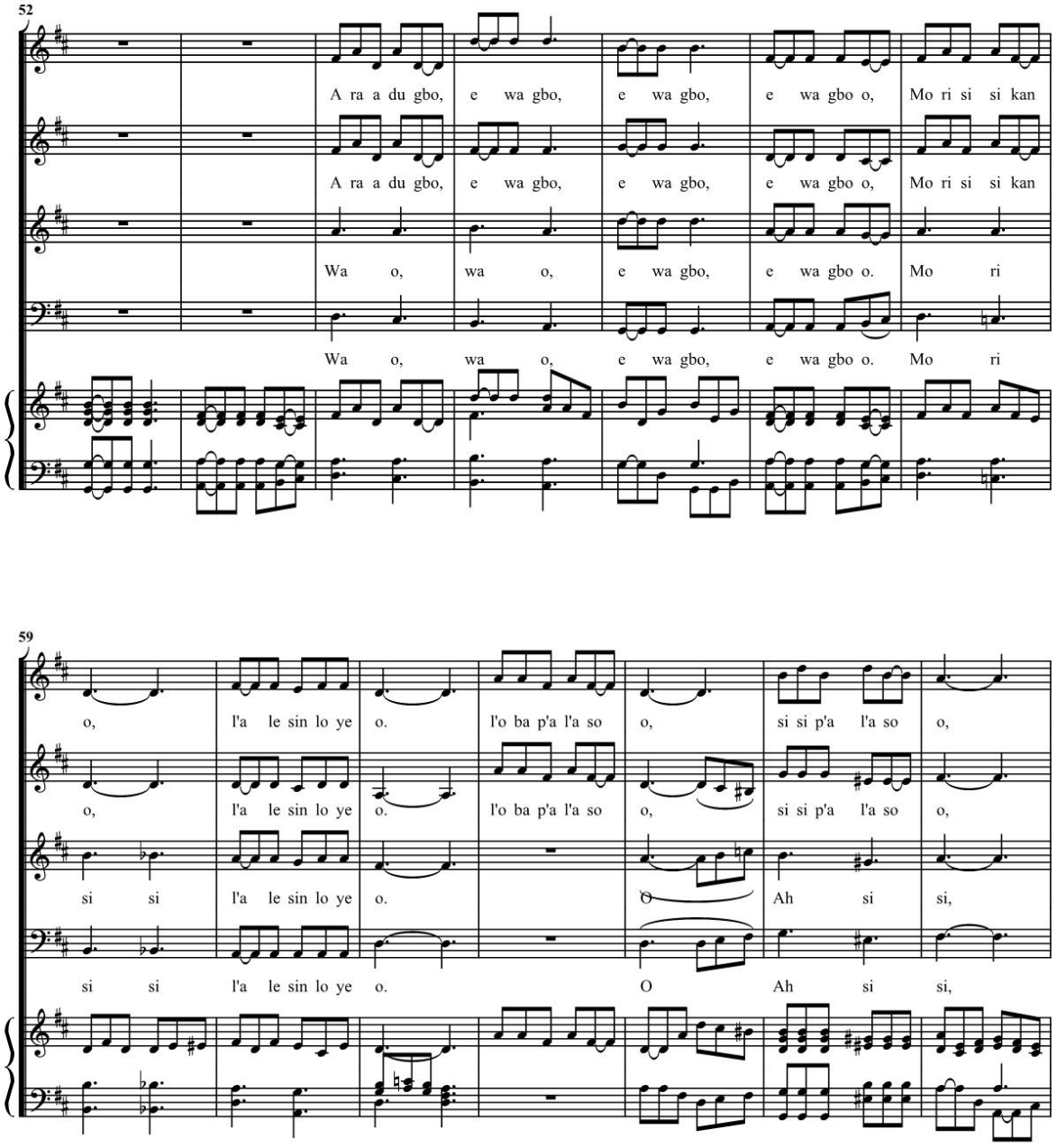


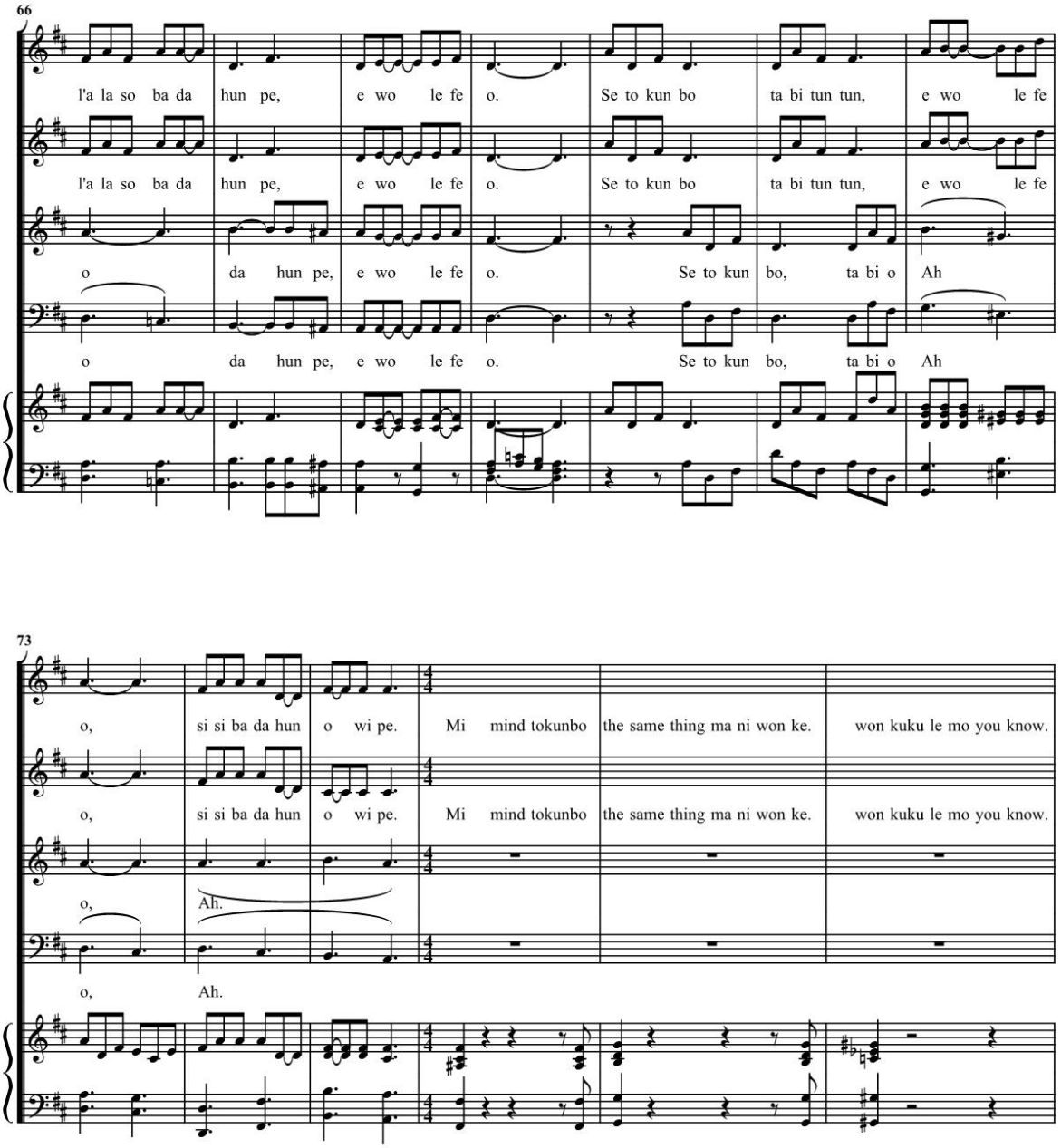


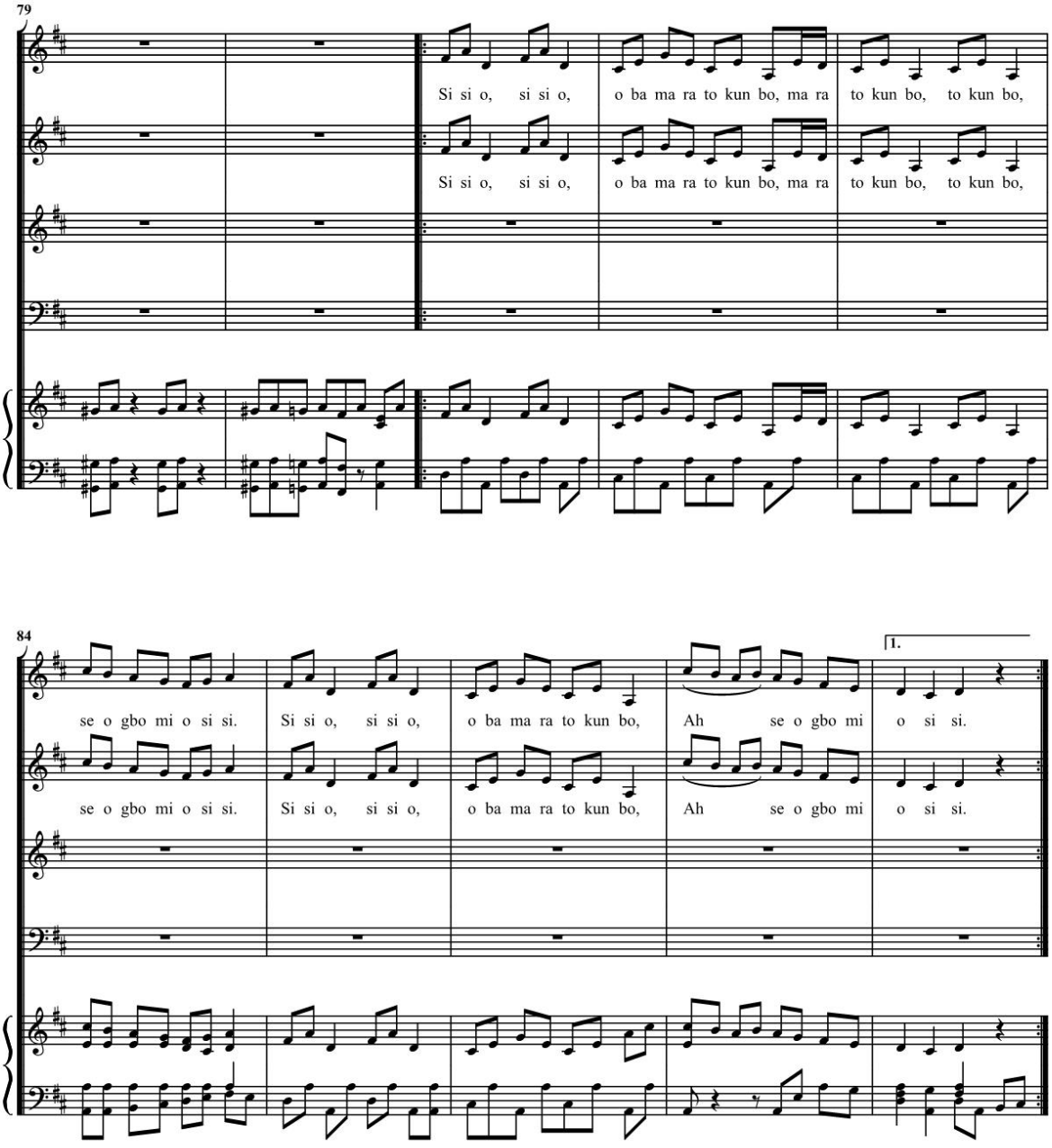


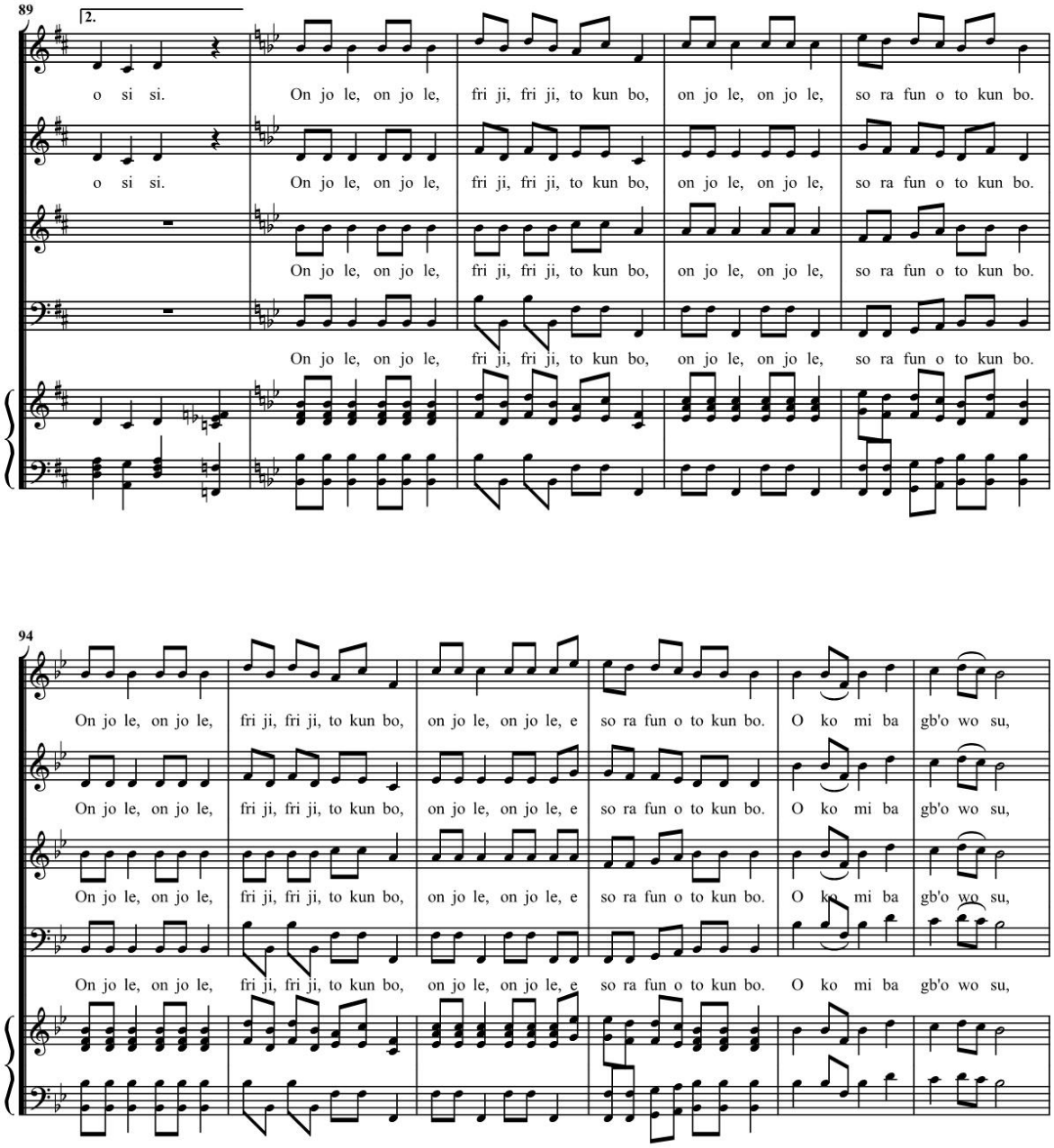


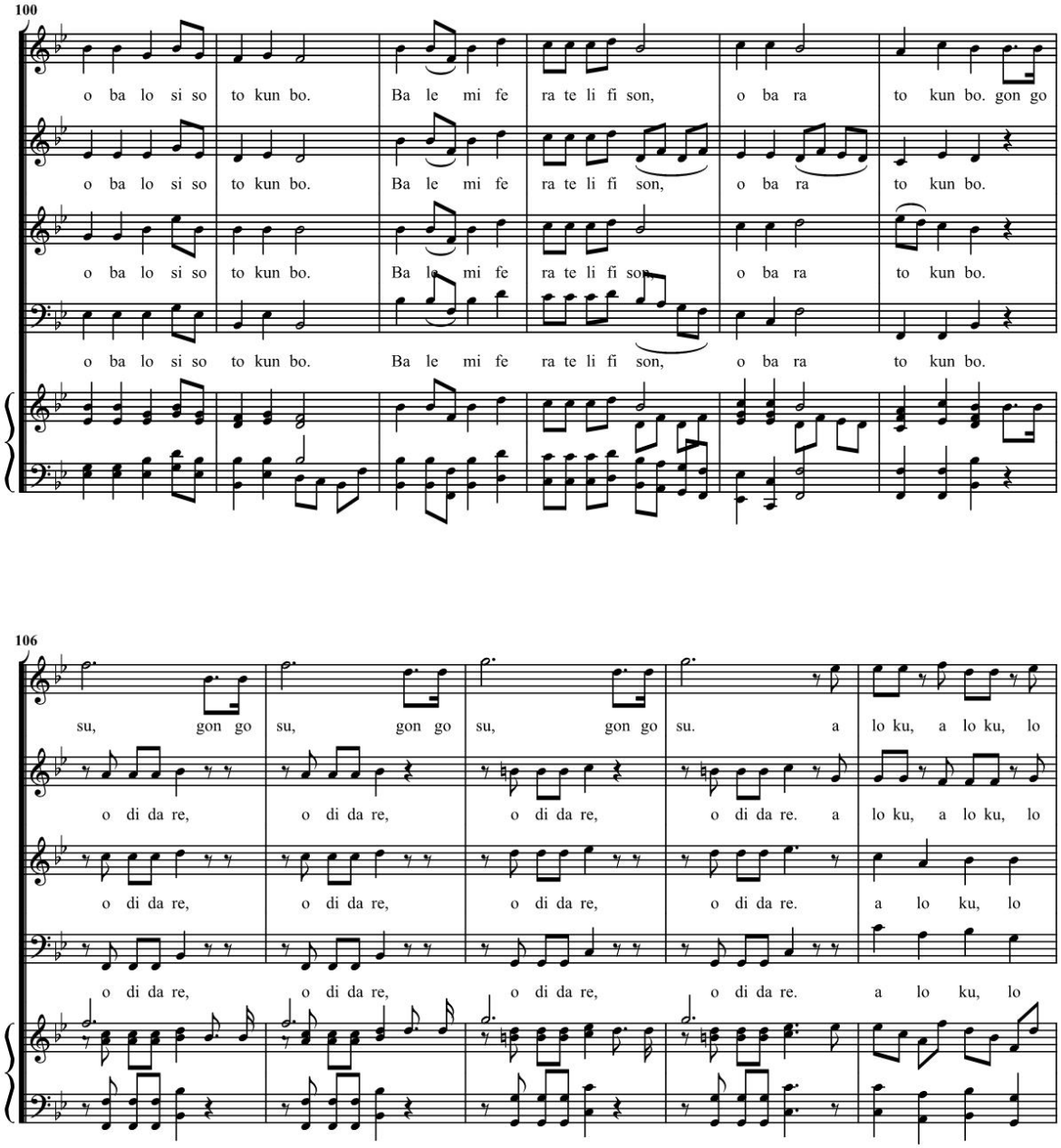


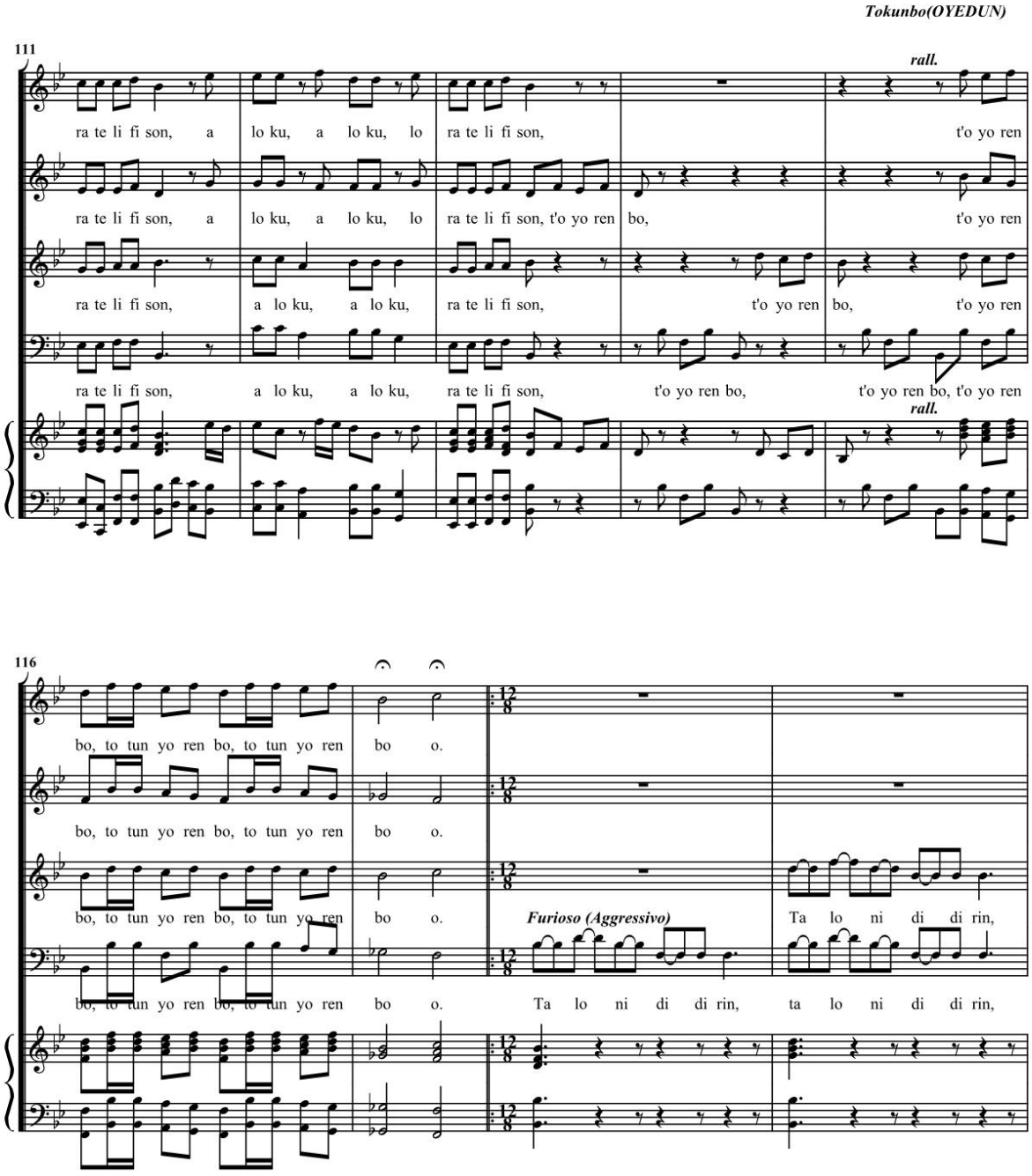


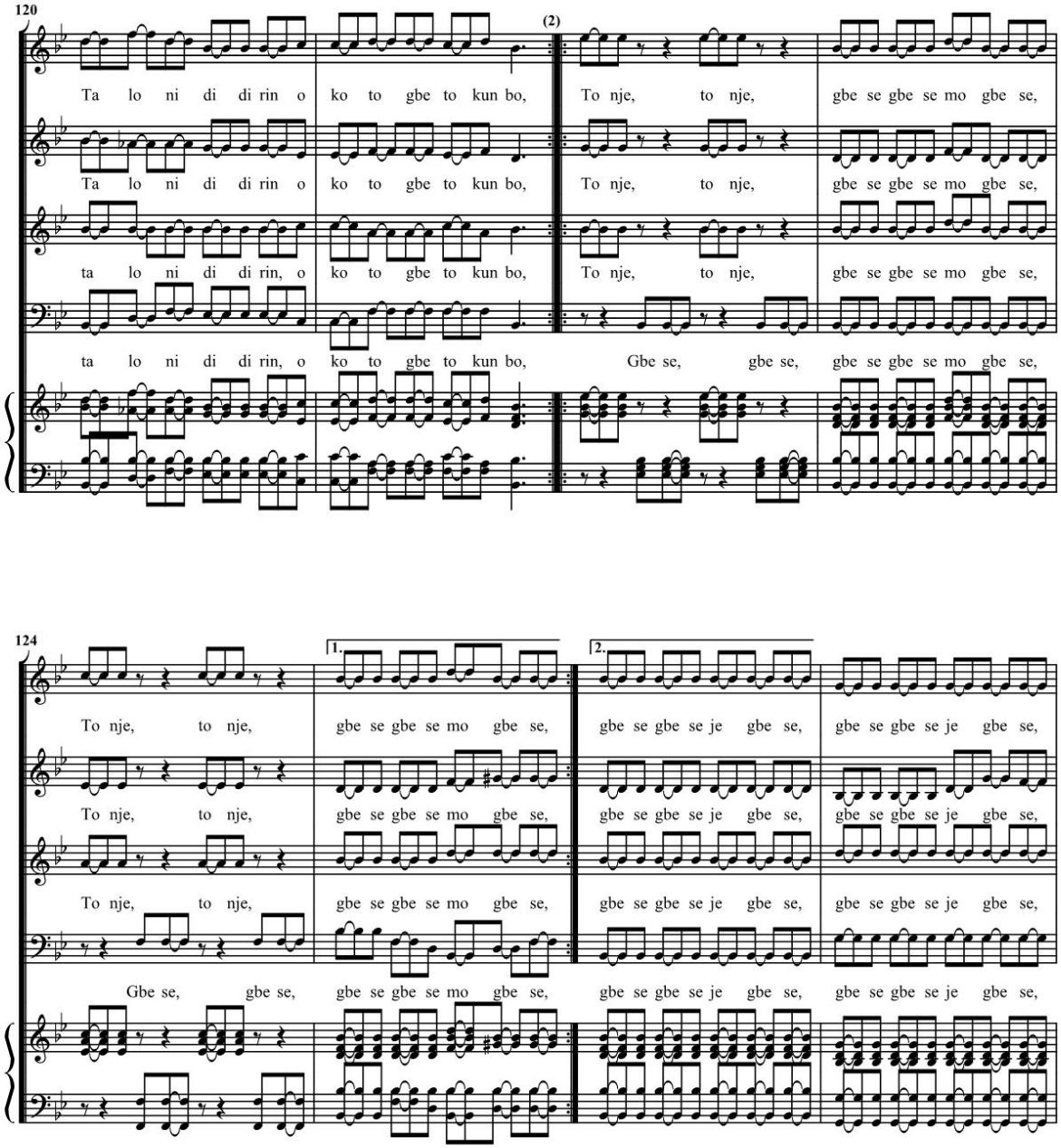


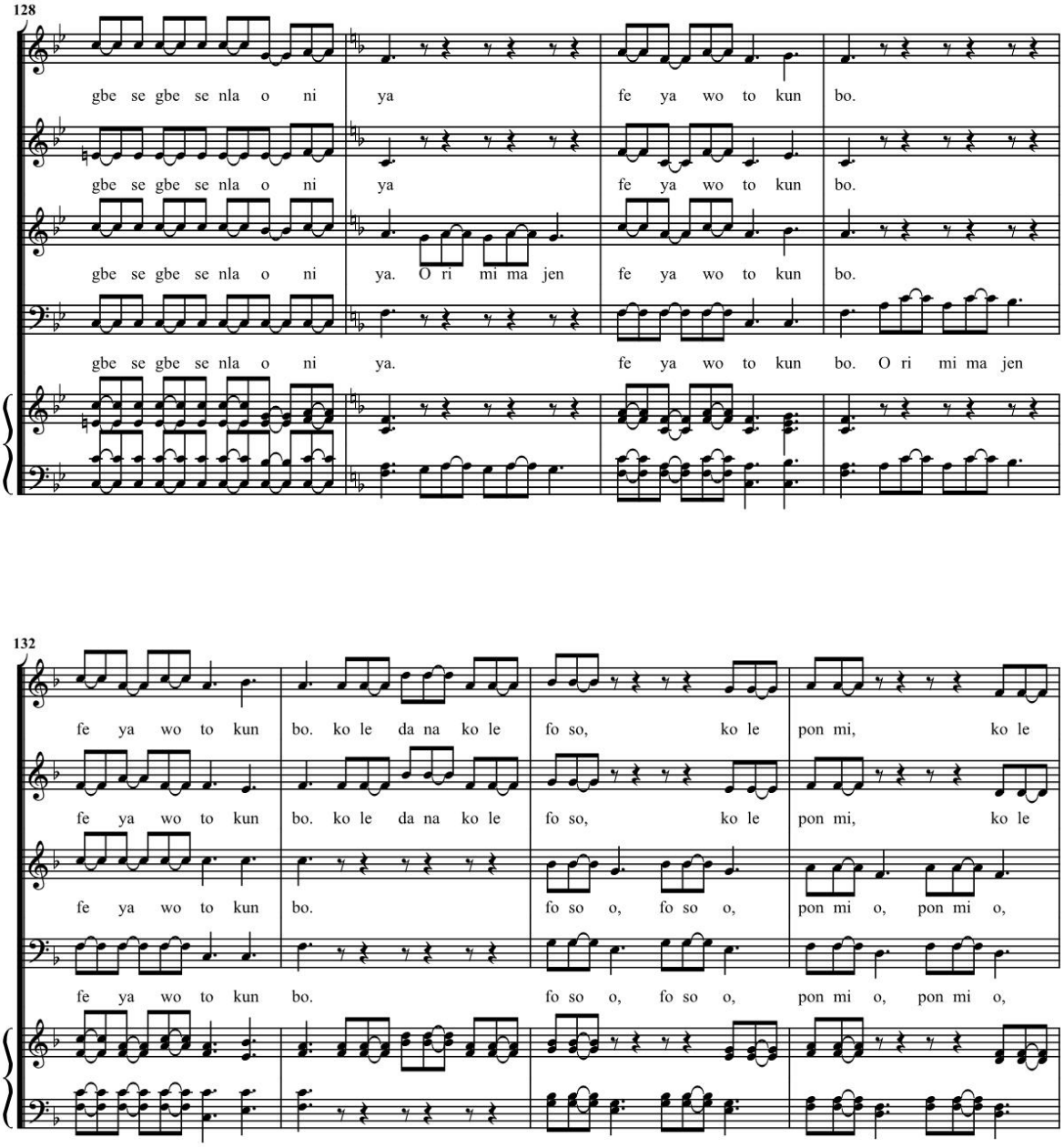


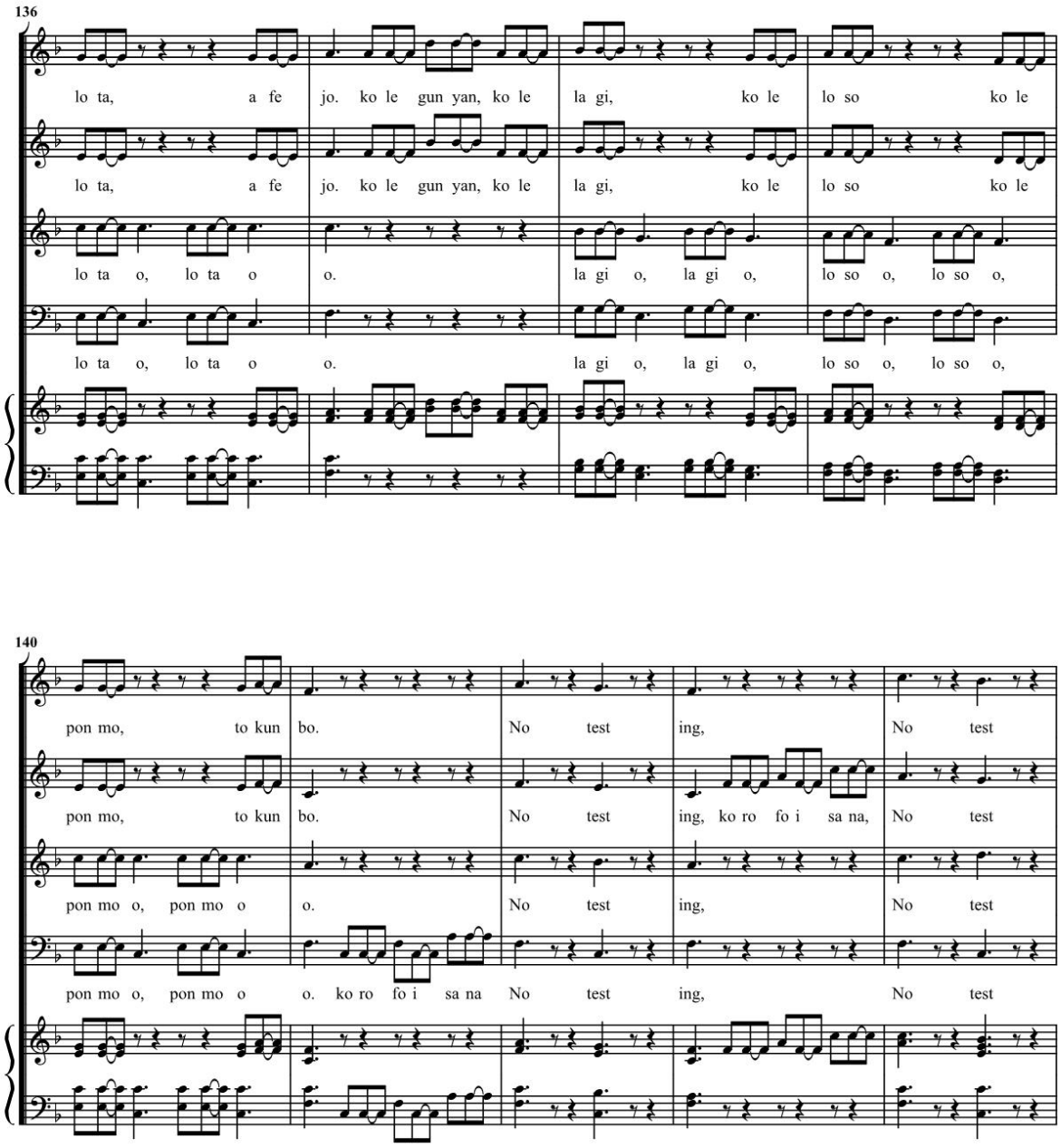


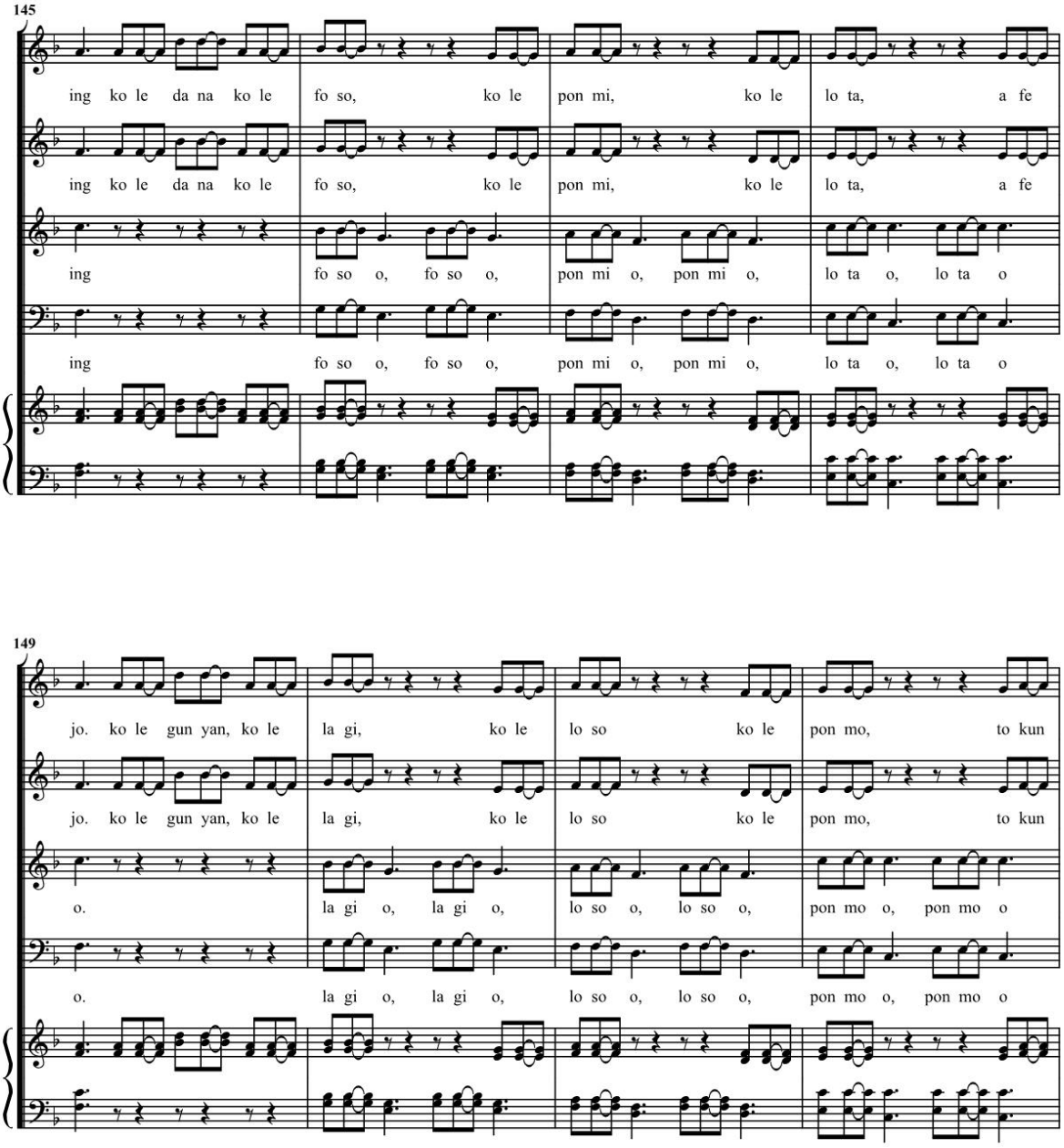


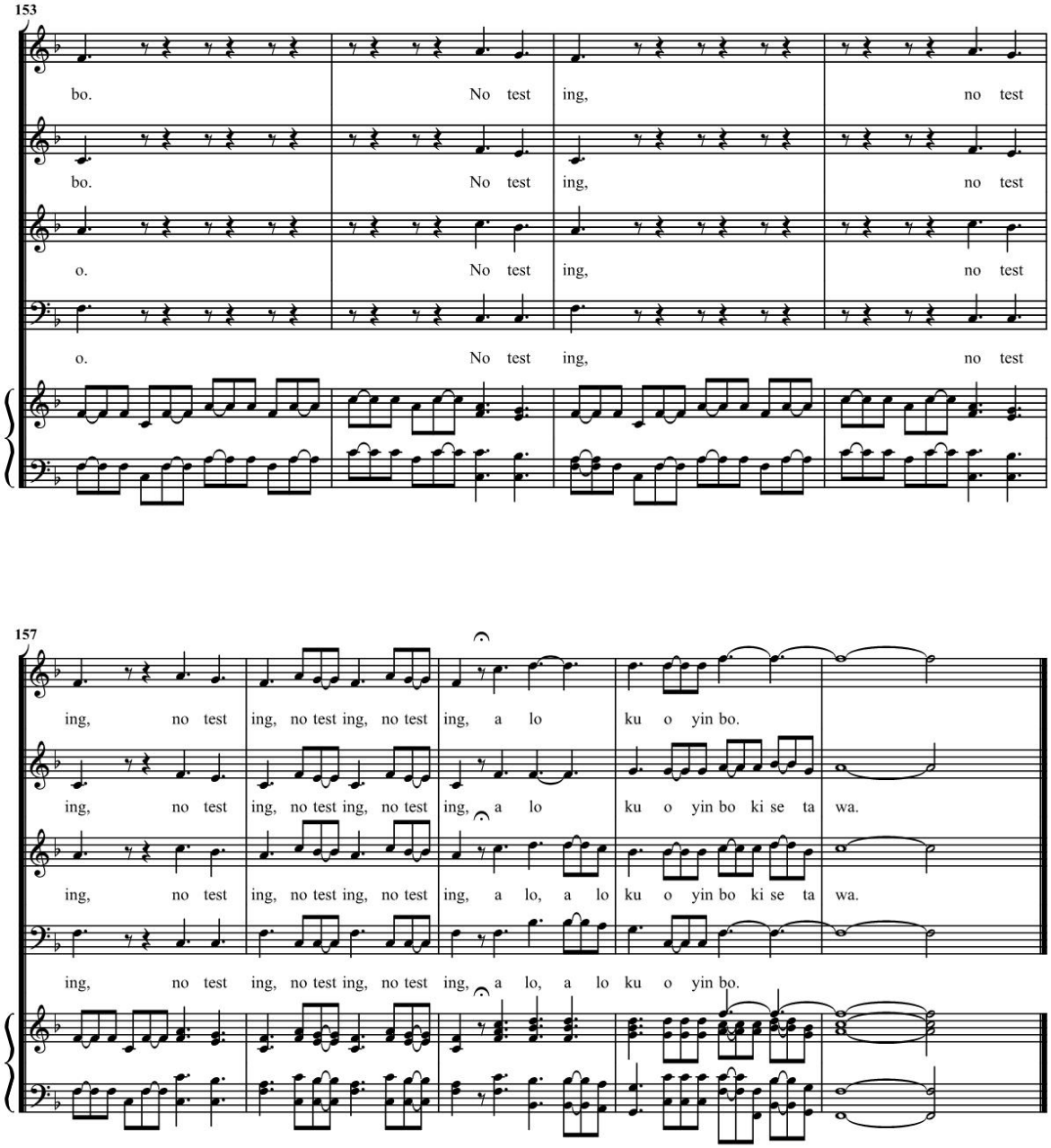






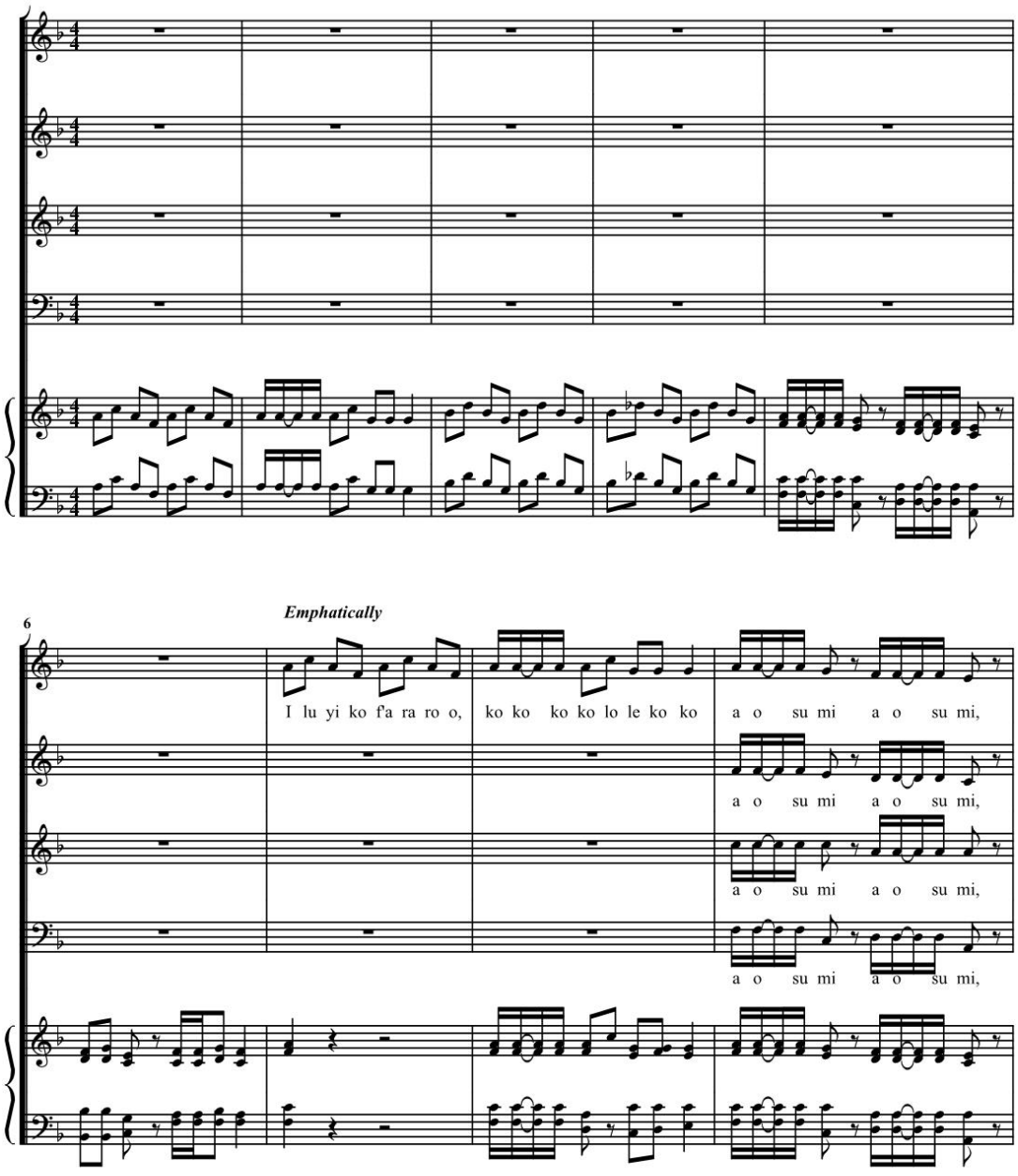


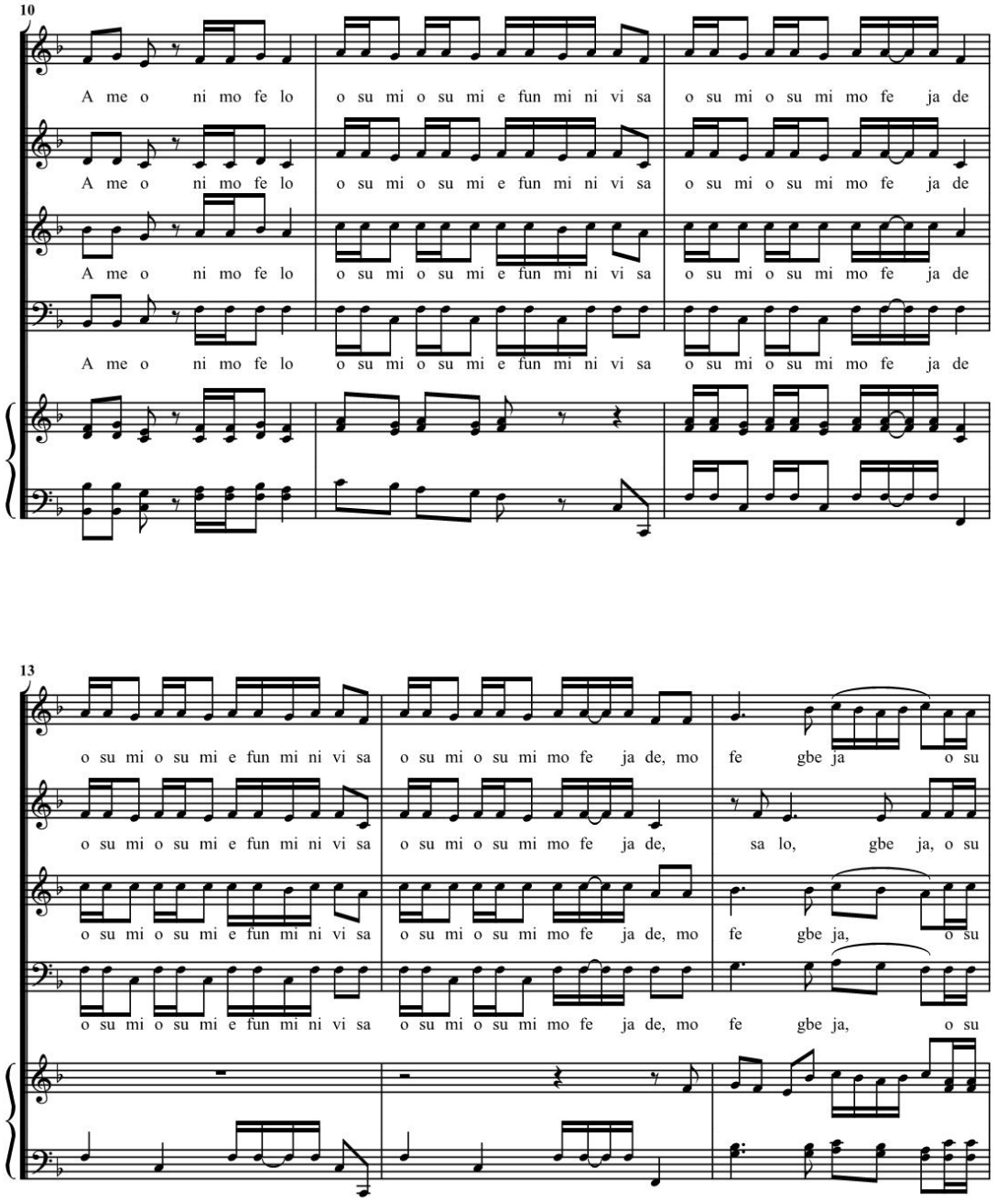


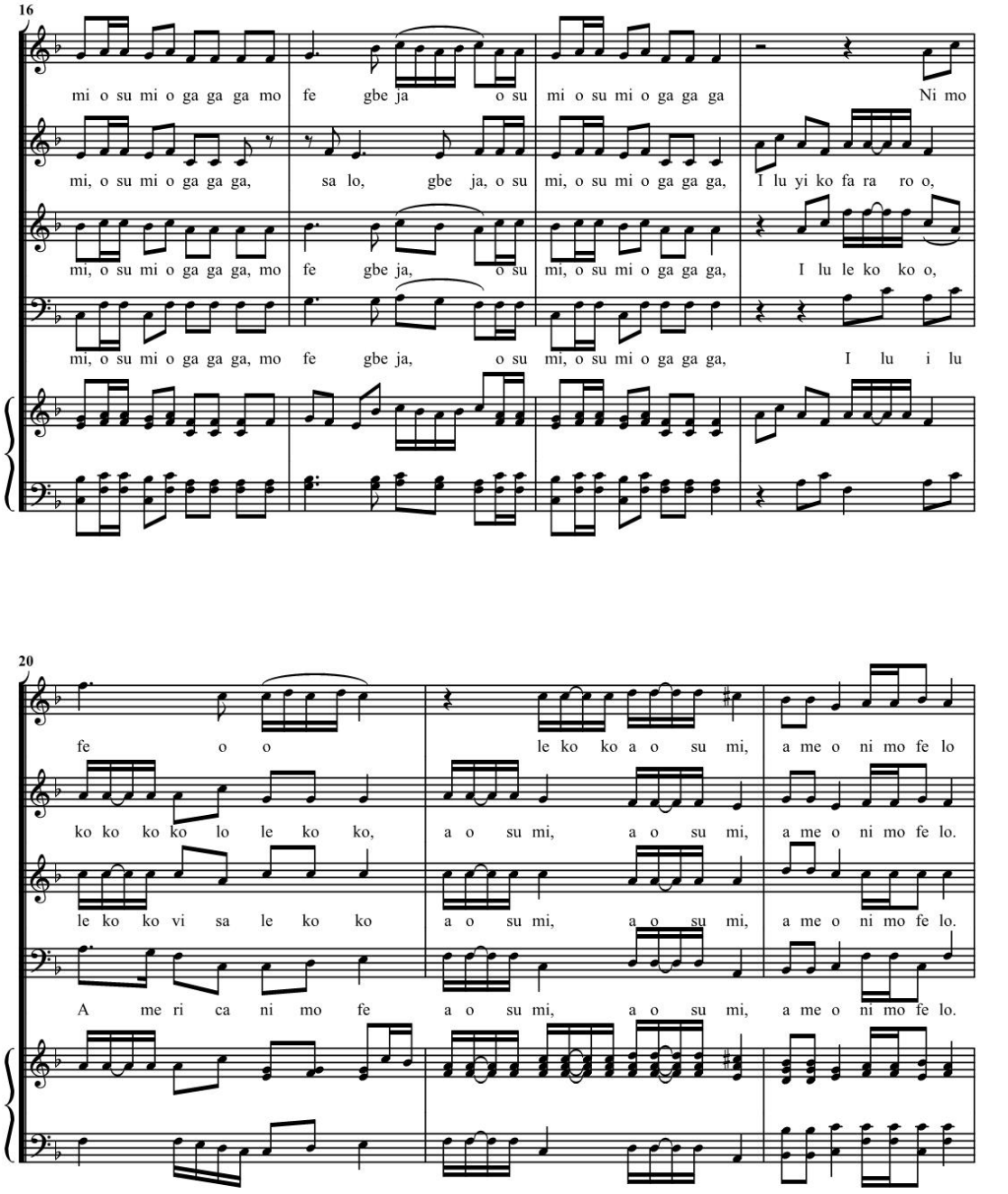


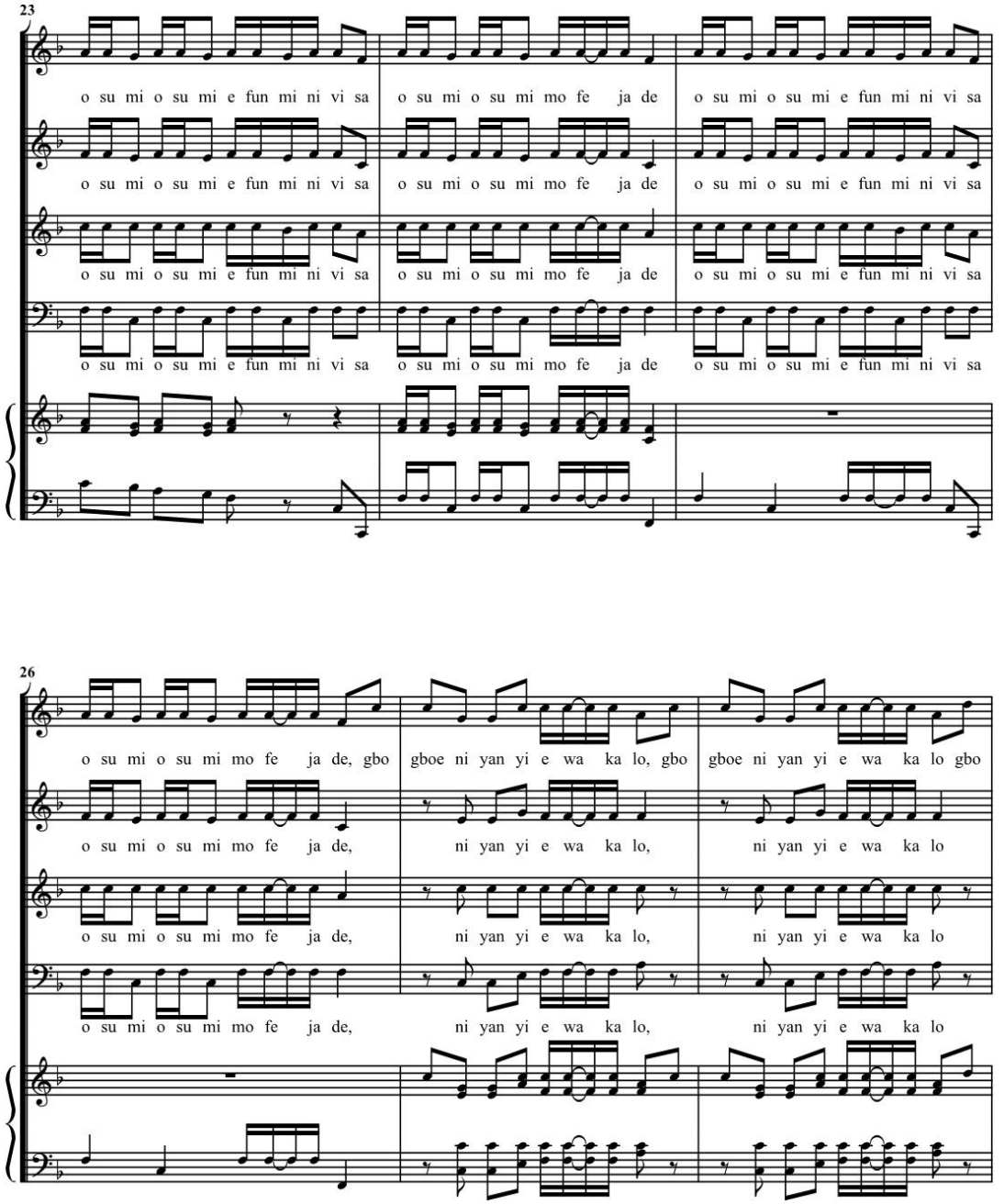
6. AMERICAN VISA

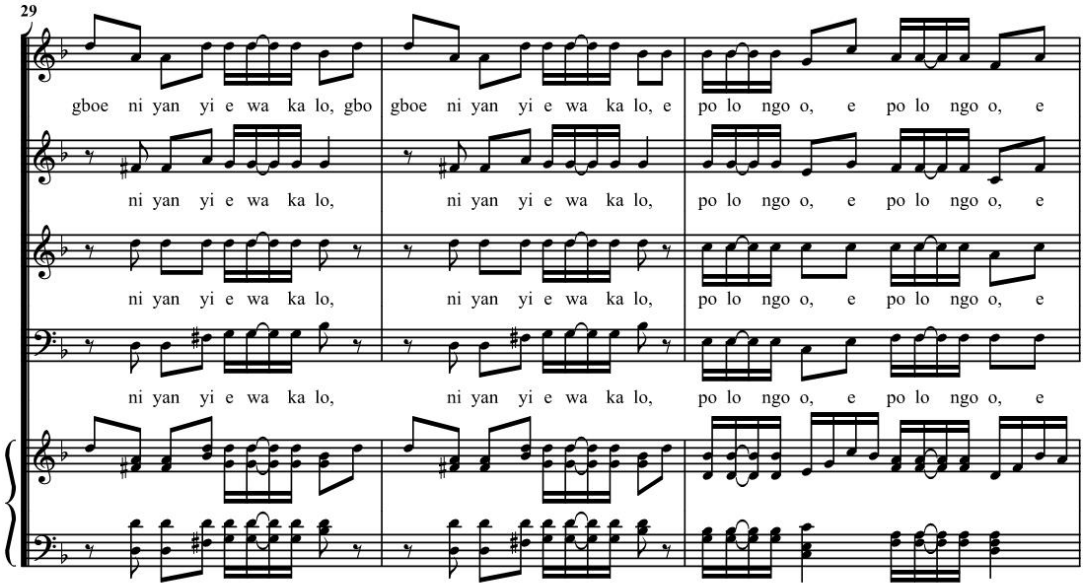
Dayo Oyedun

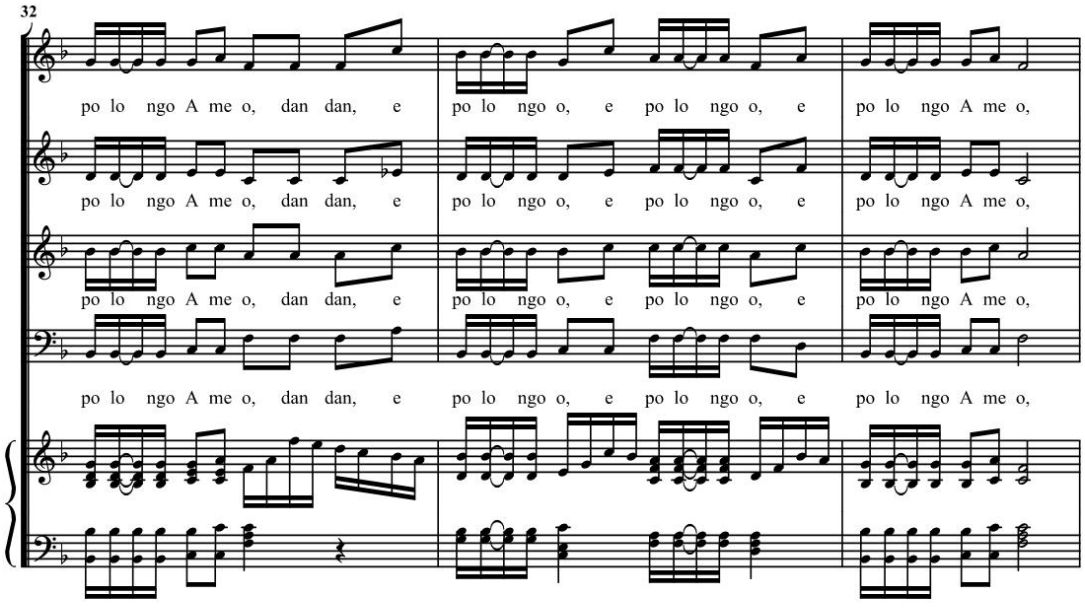


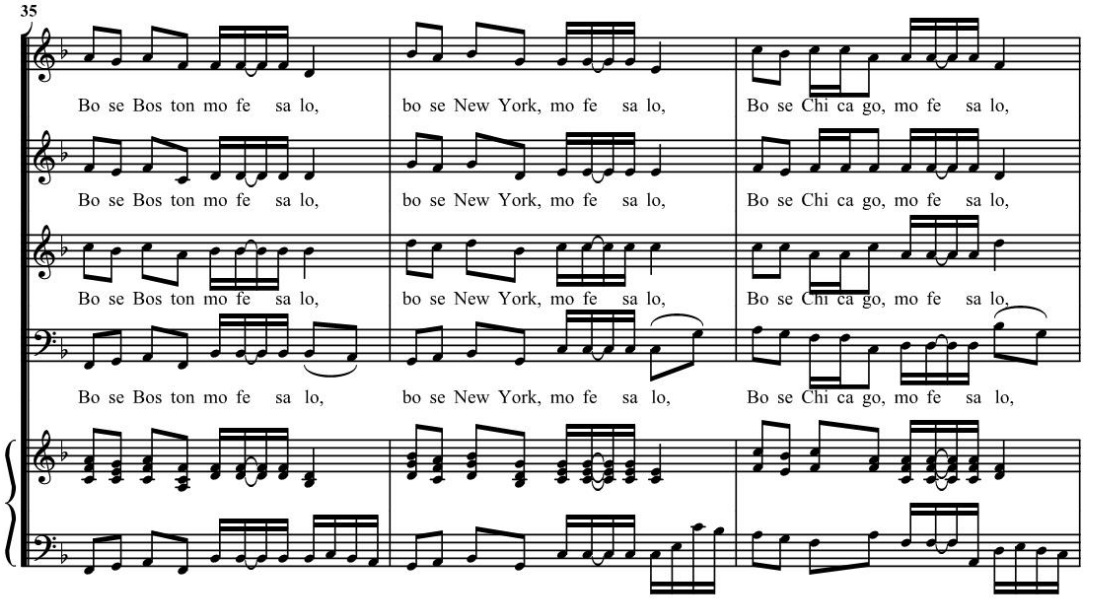


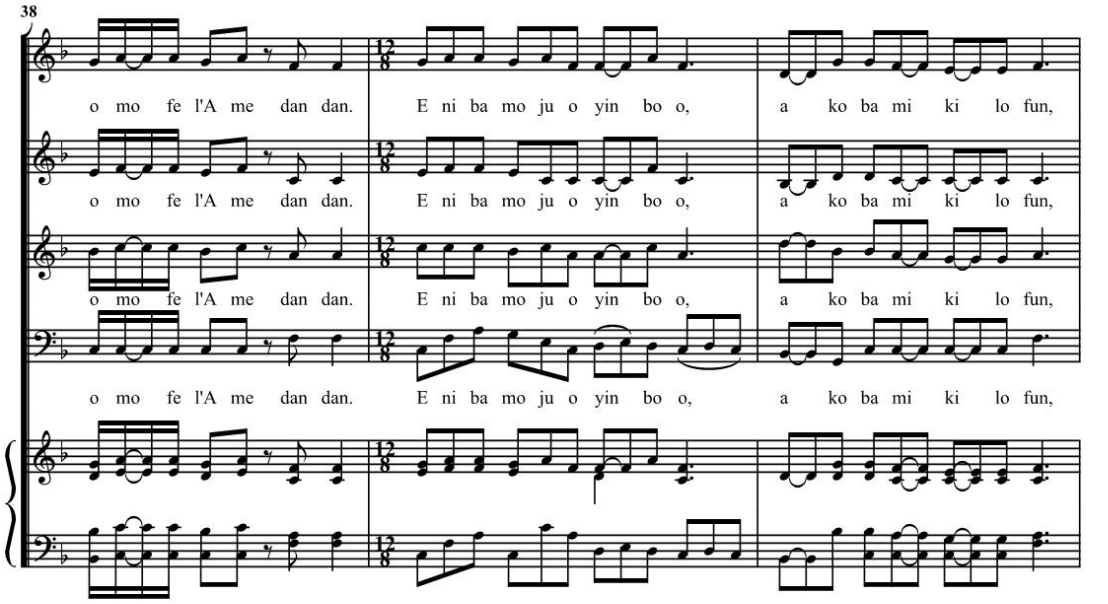


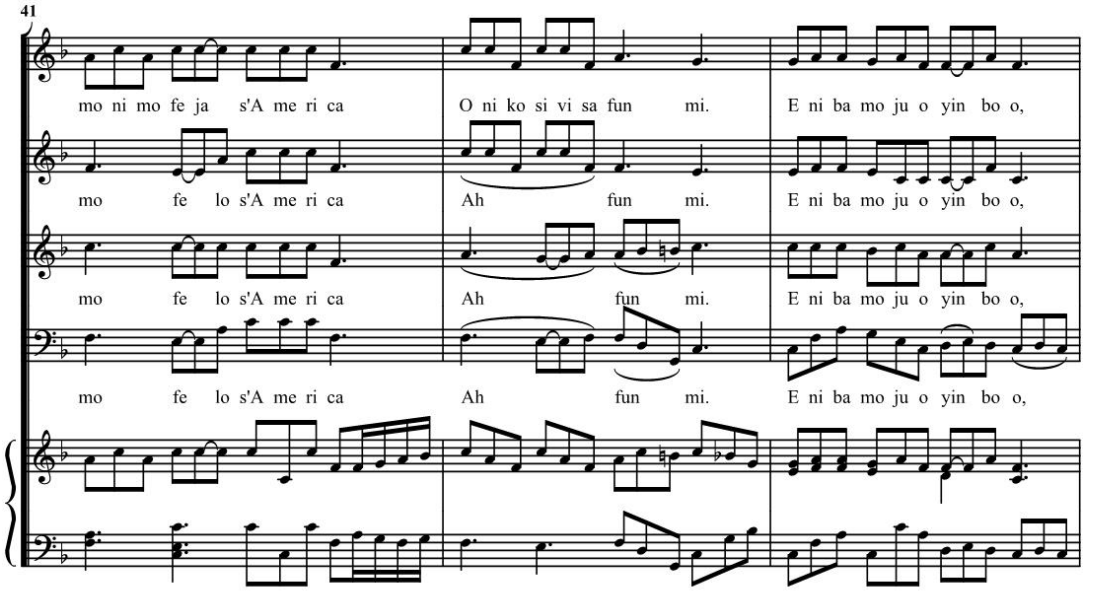


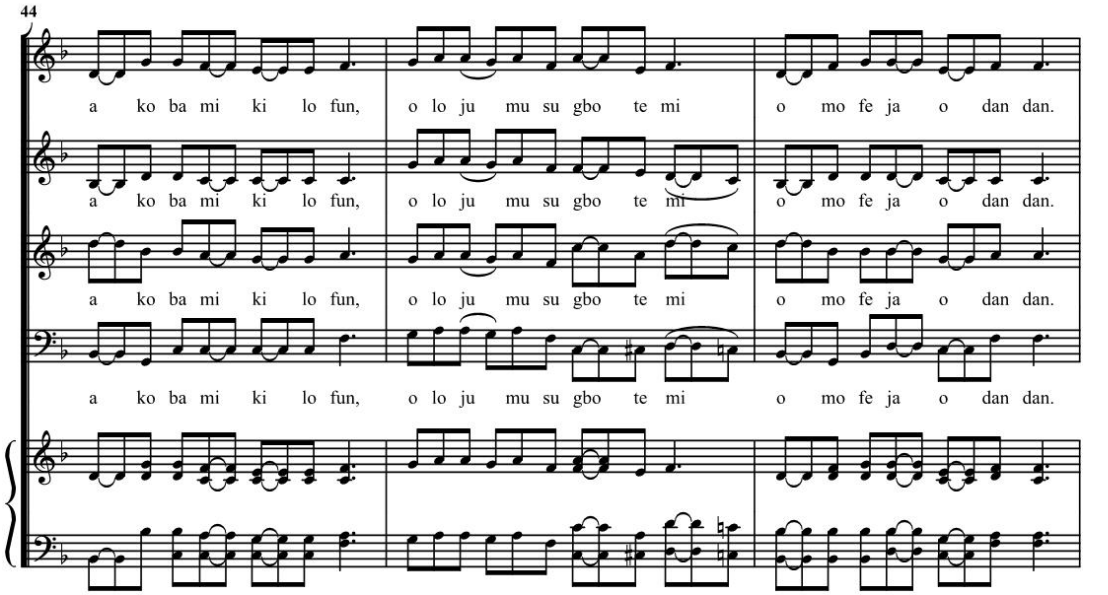


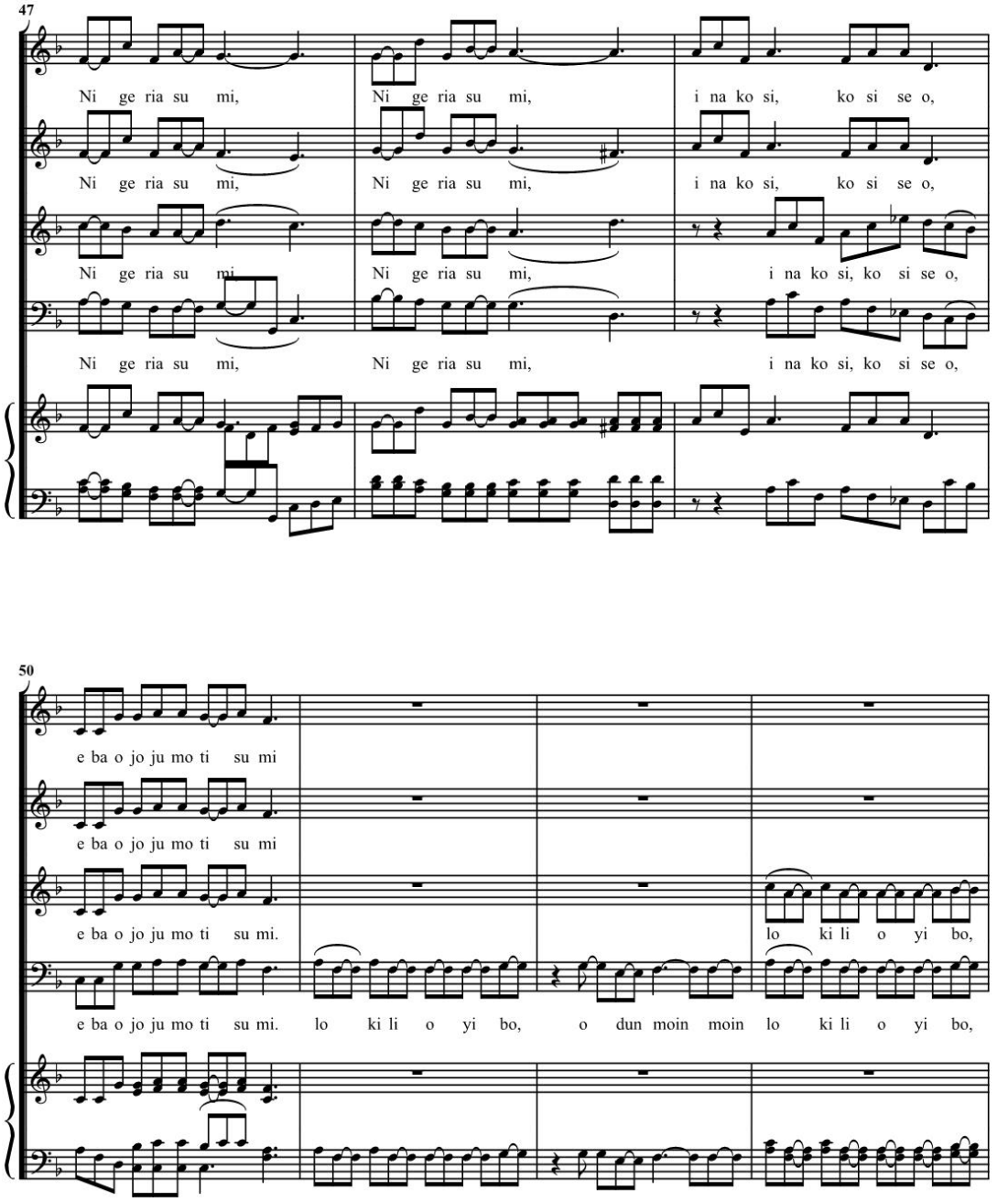


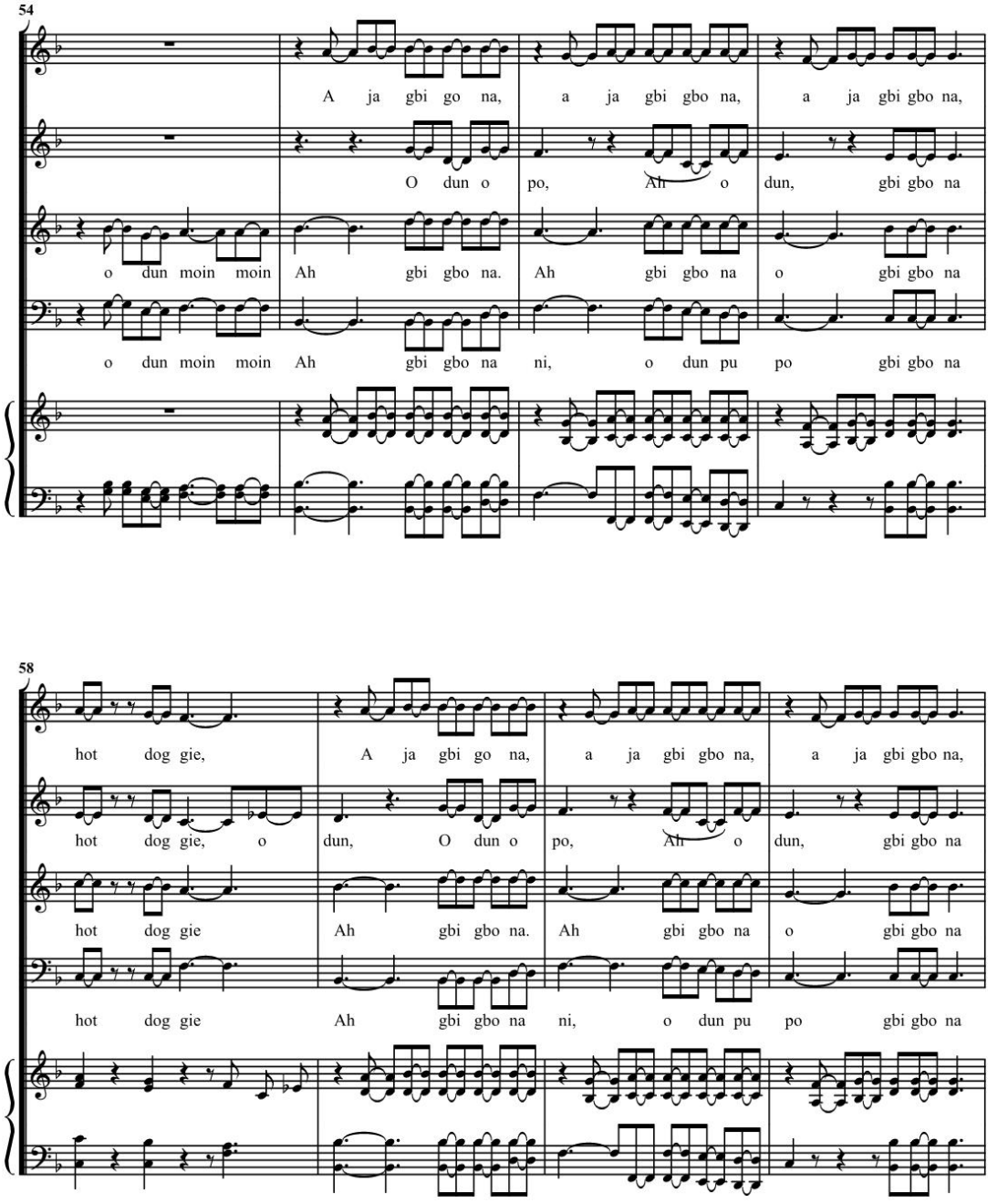


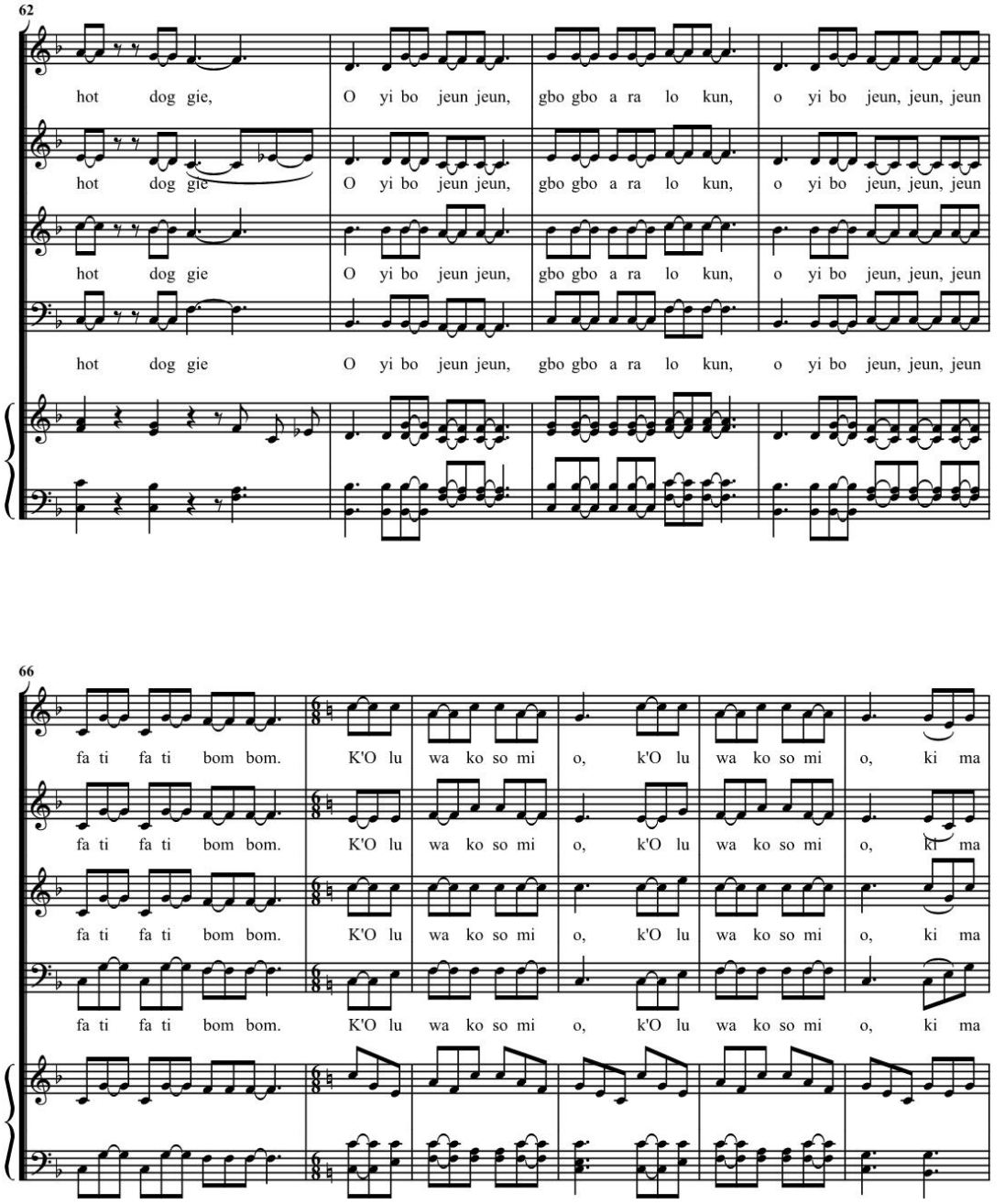


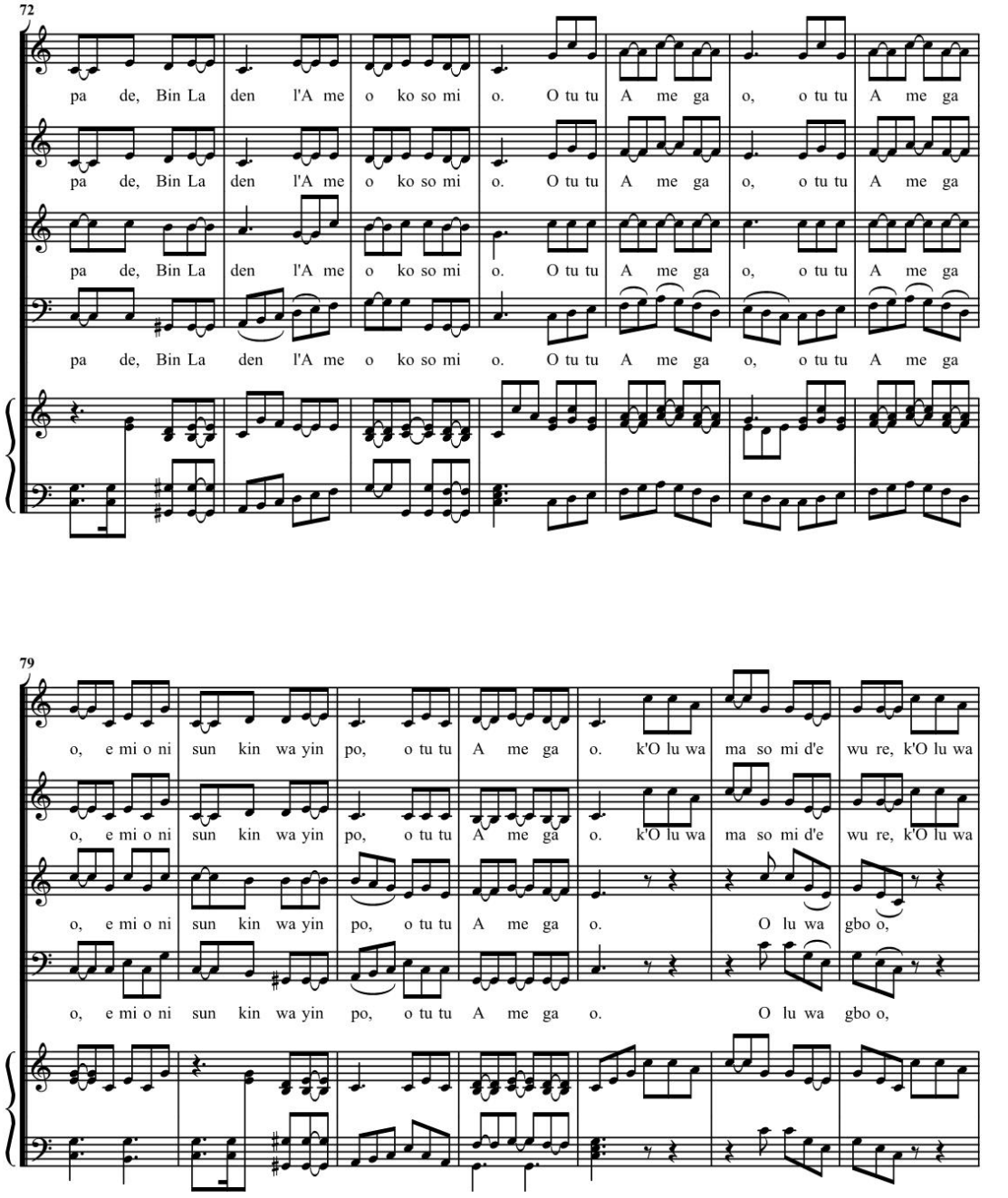


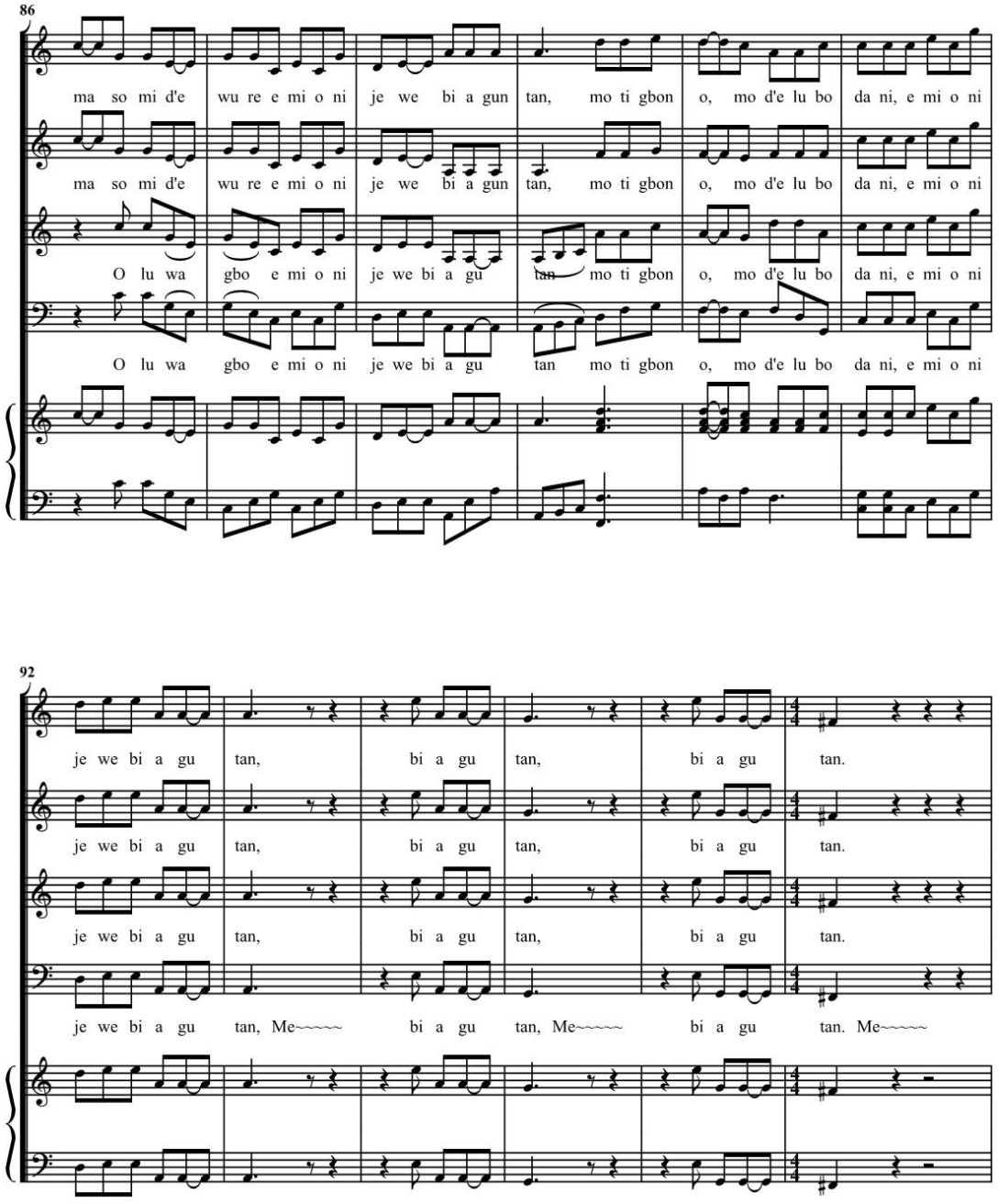


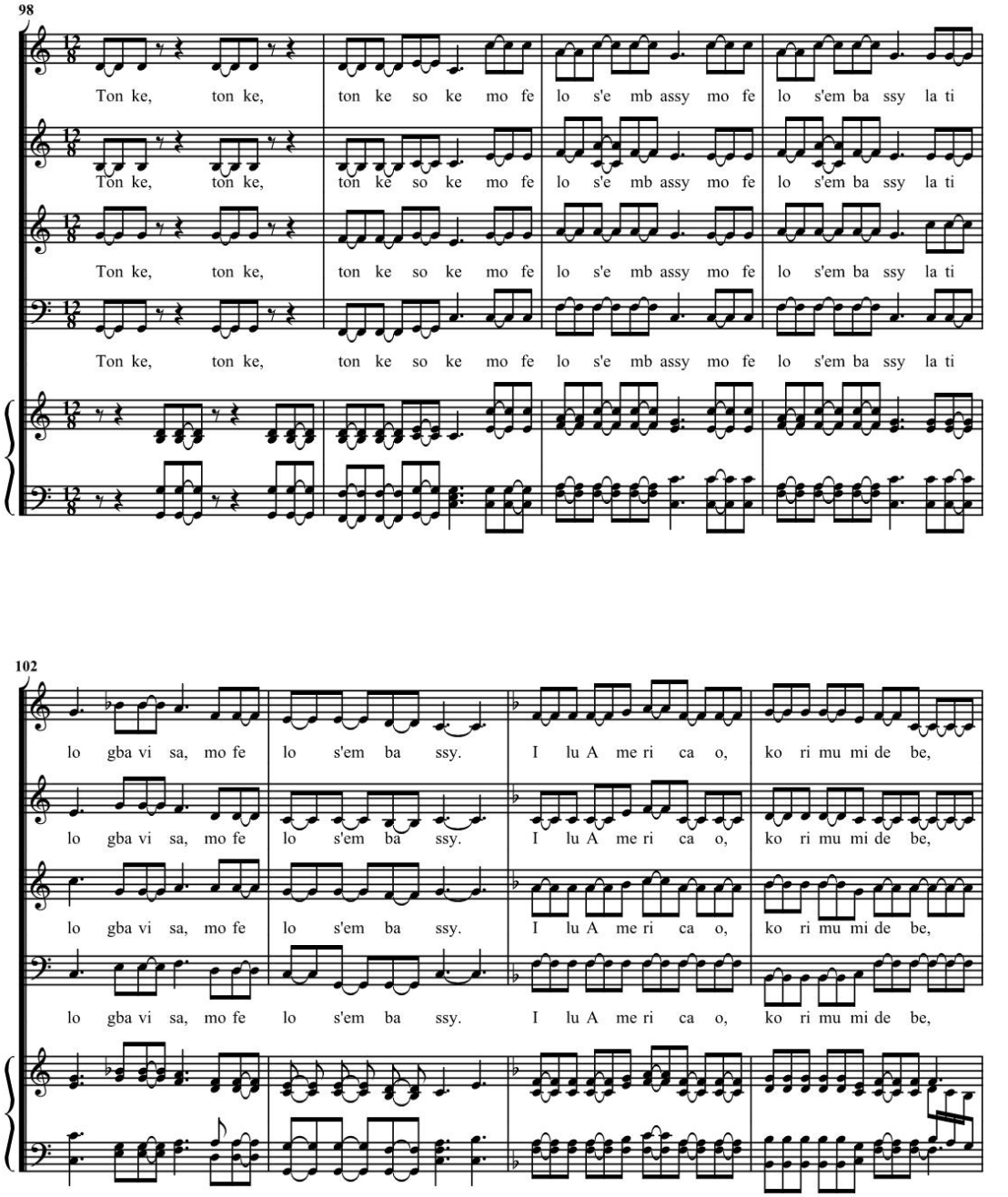


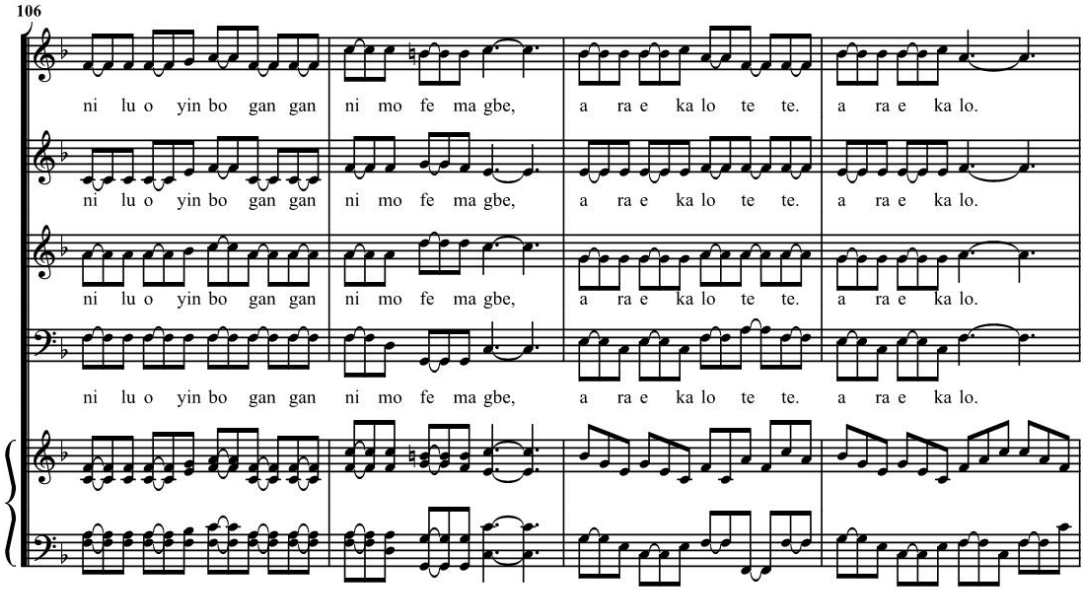


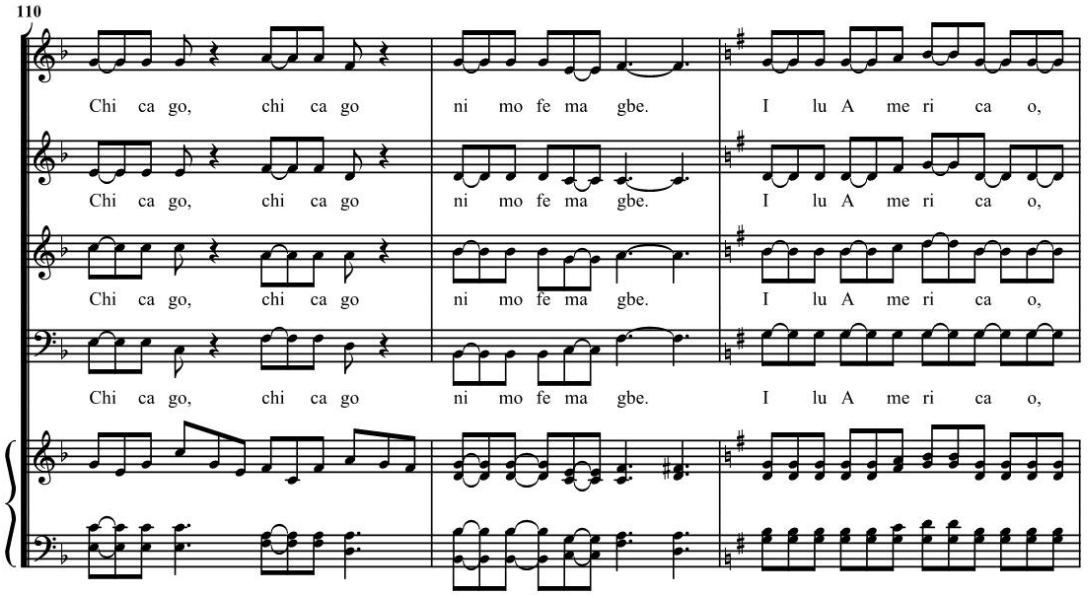


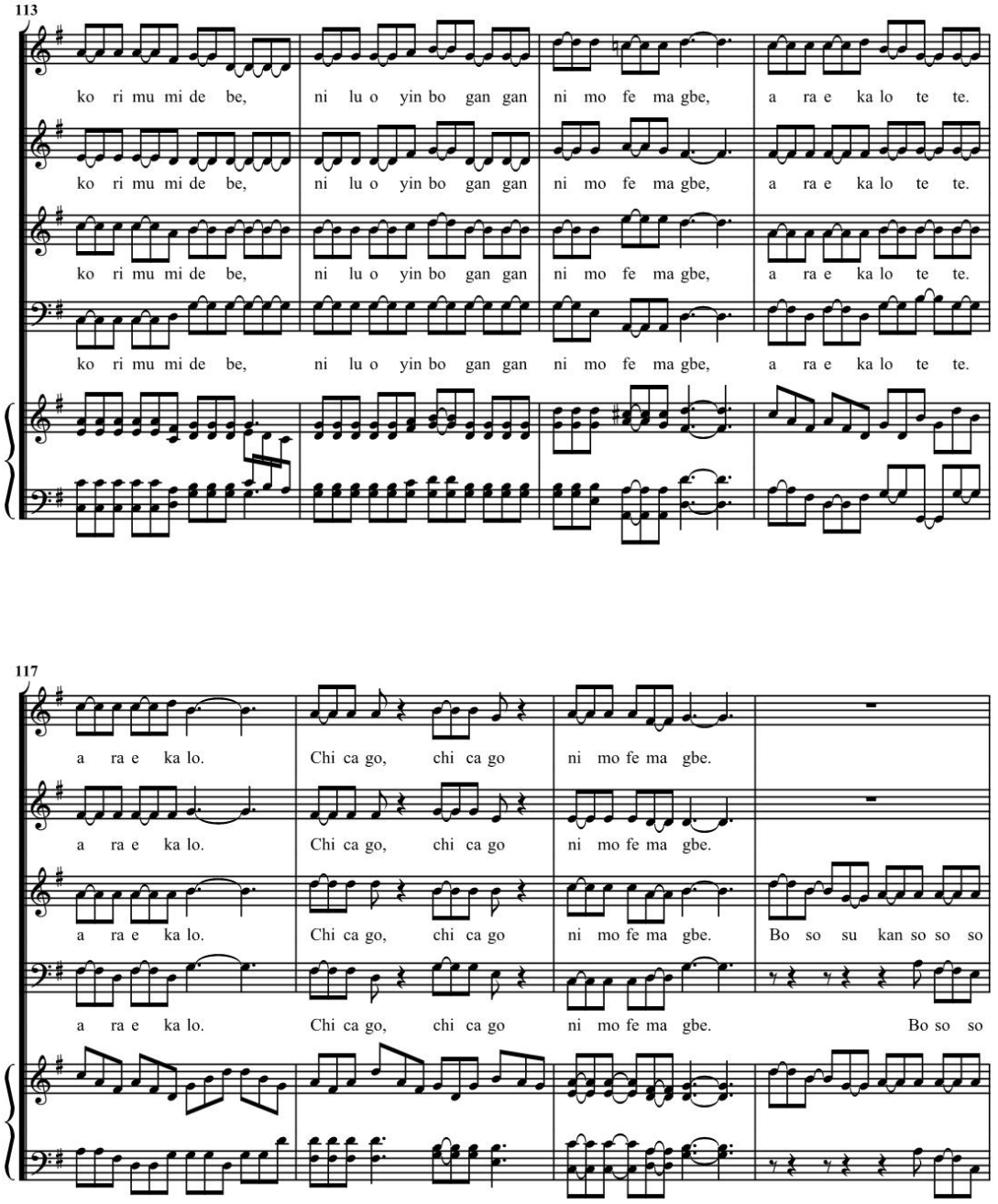


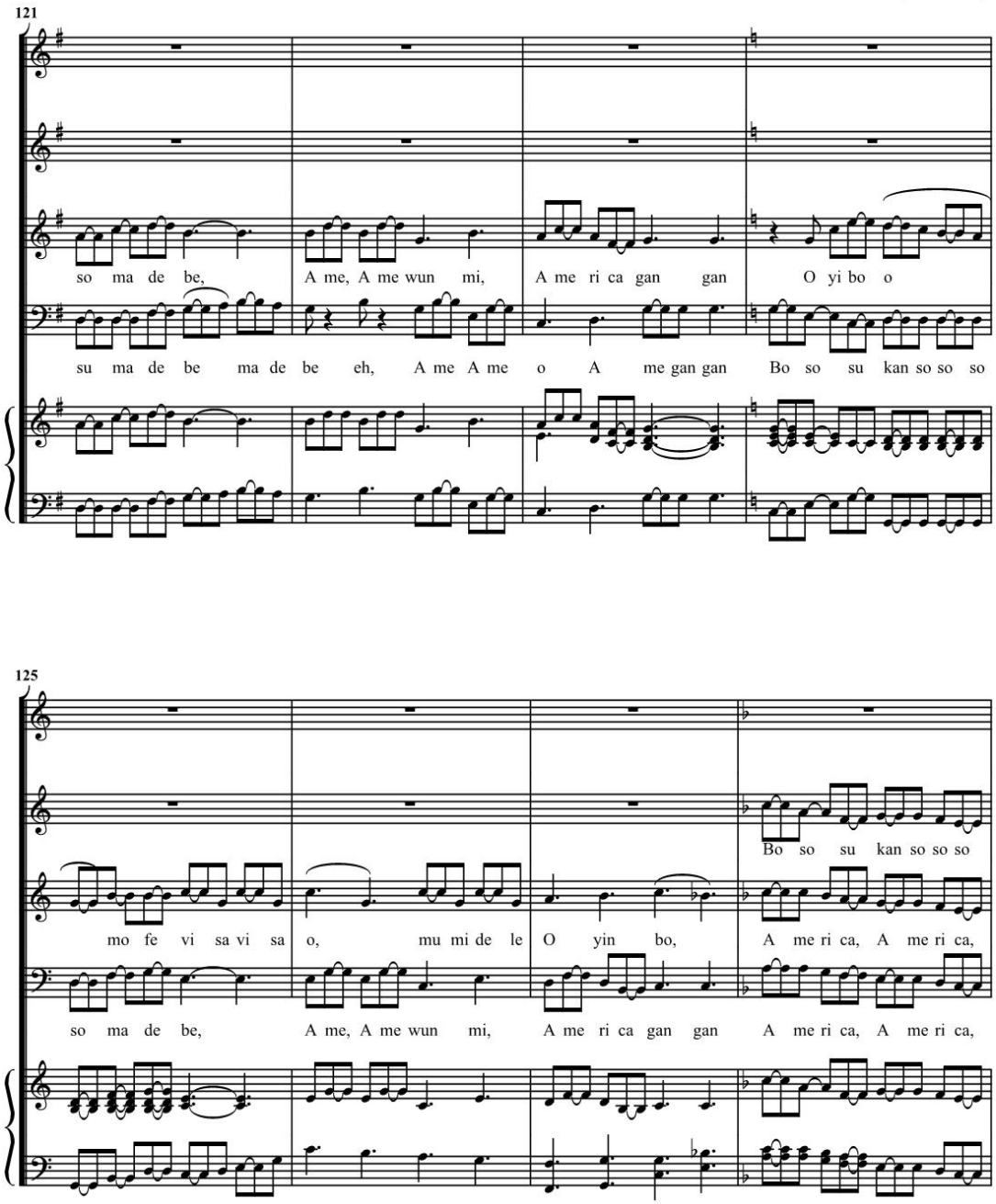


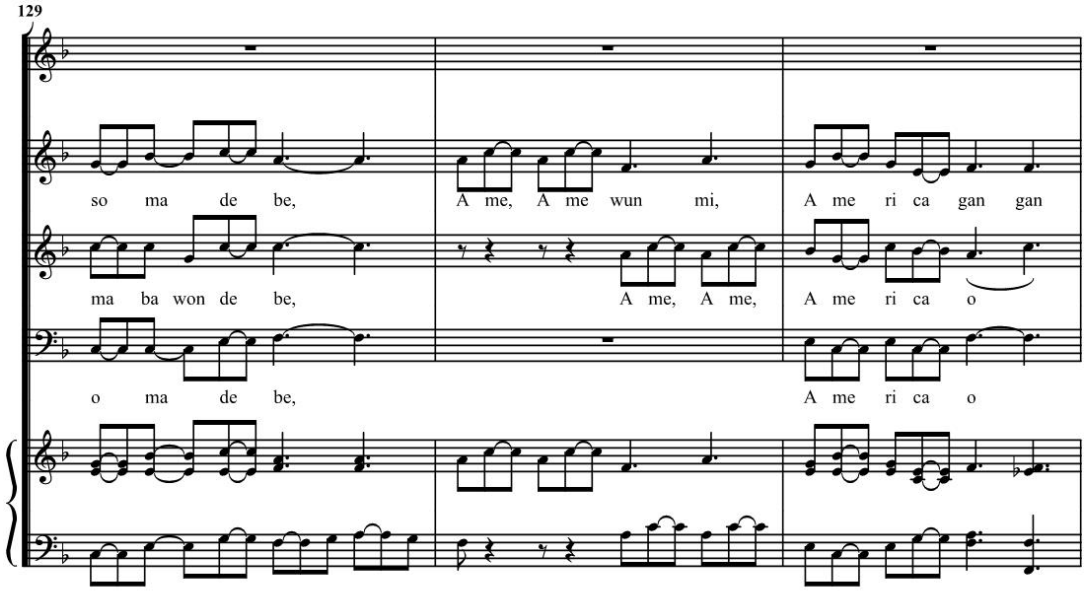


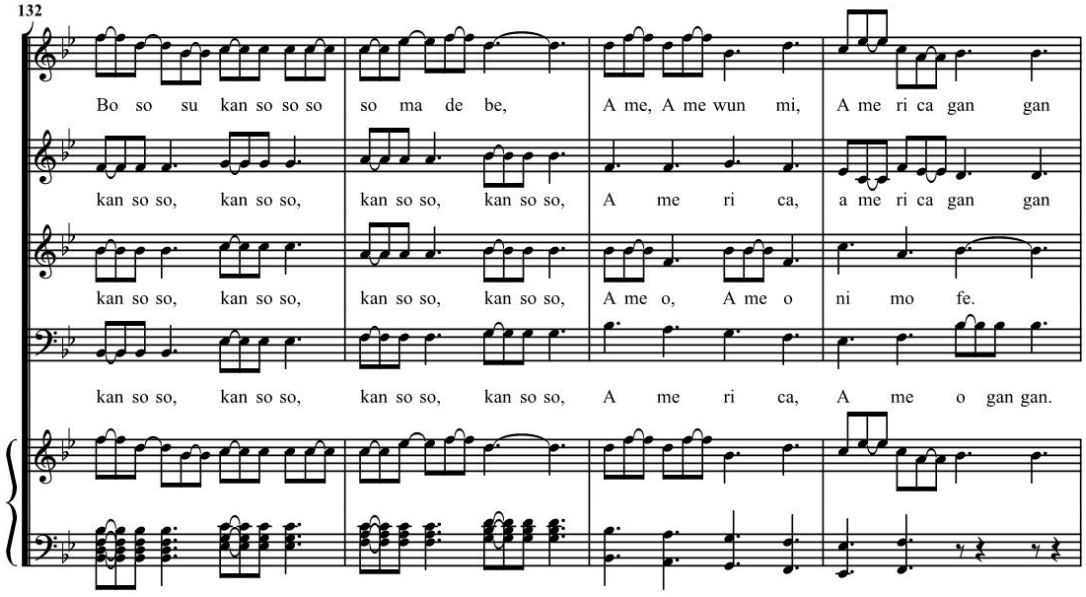


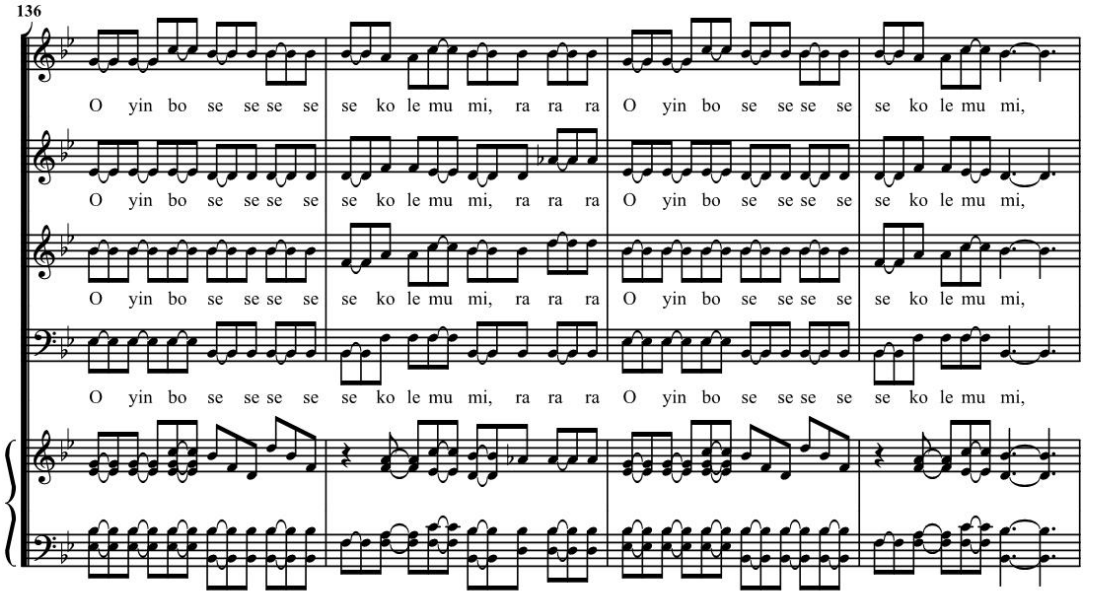


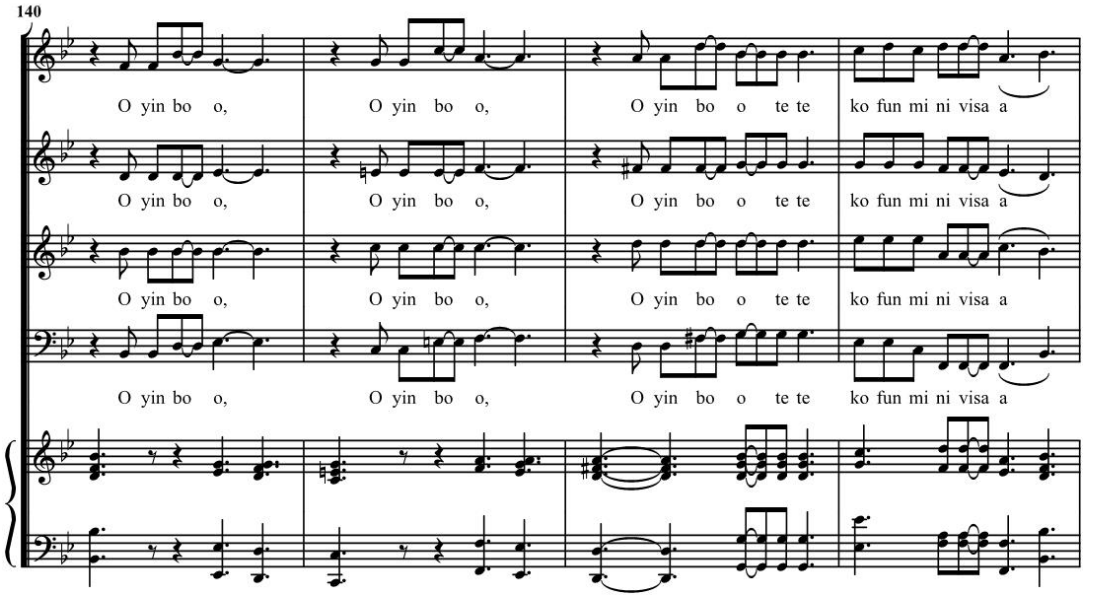


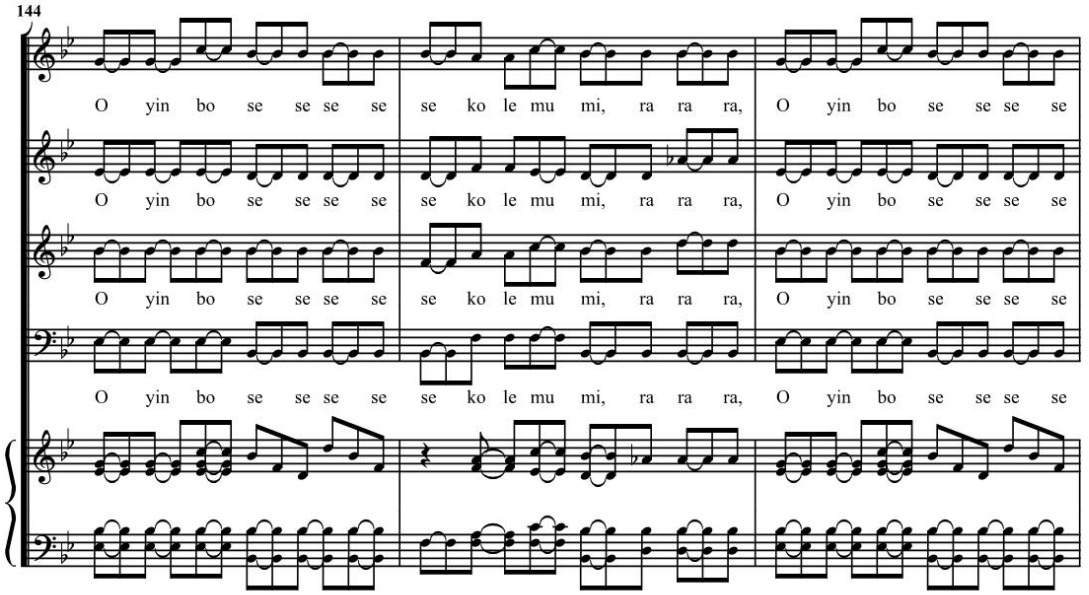


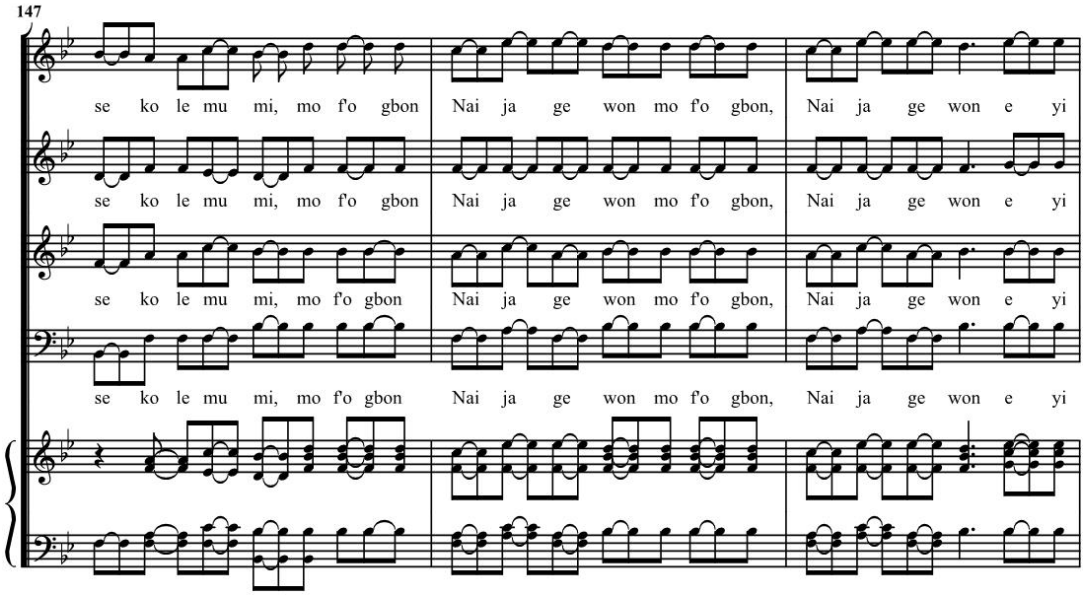


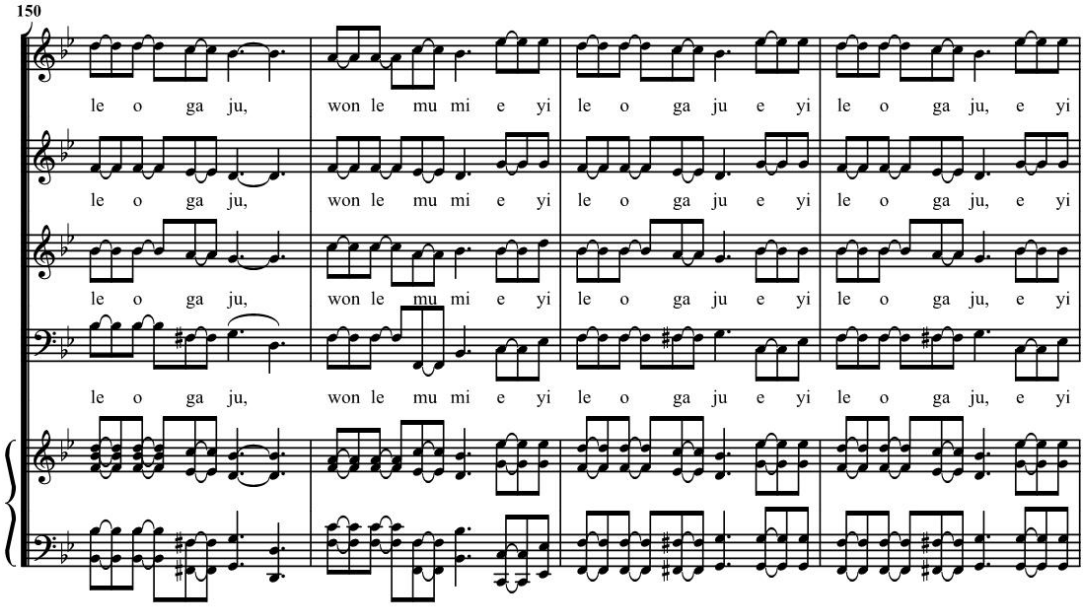


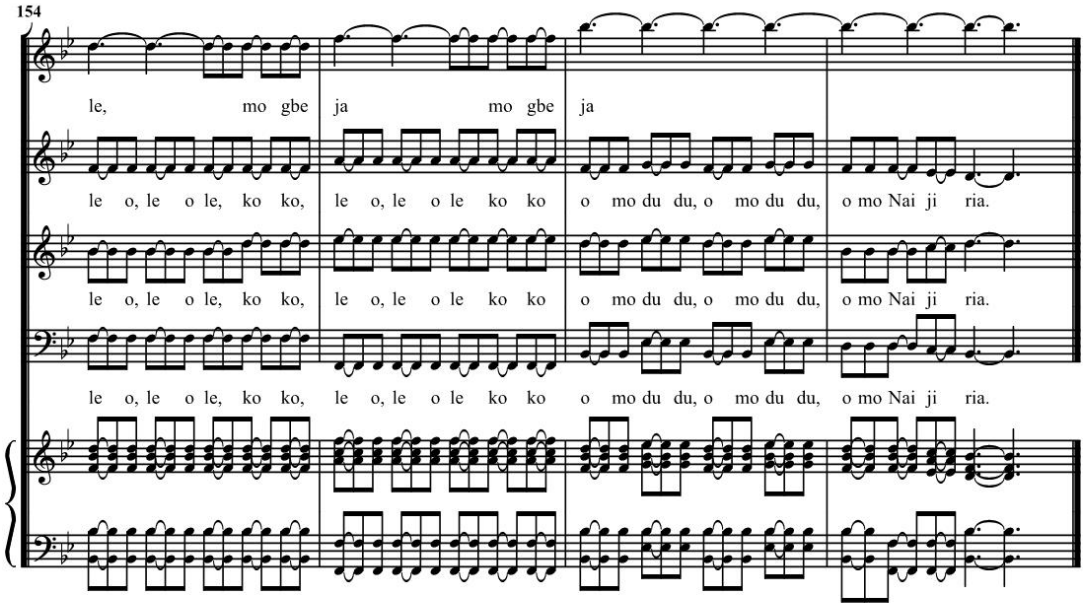












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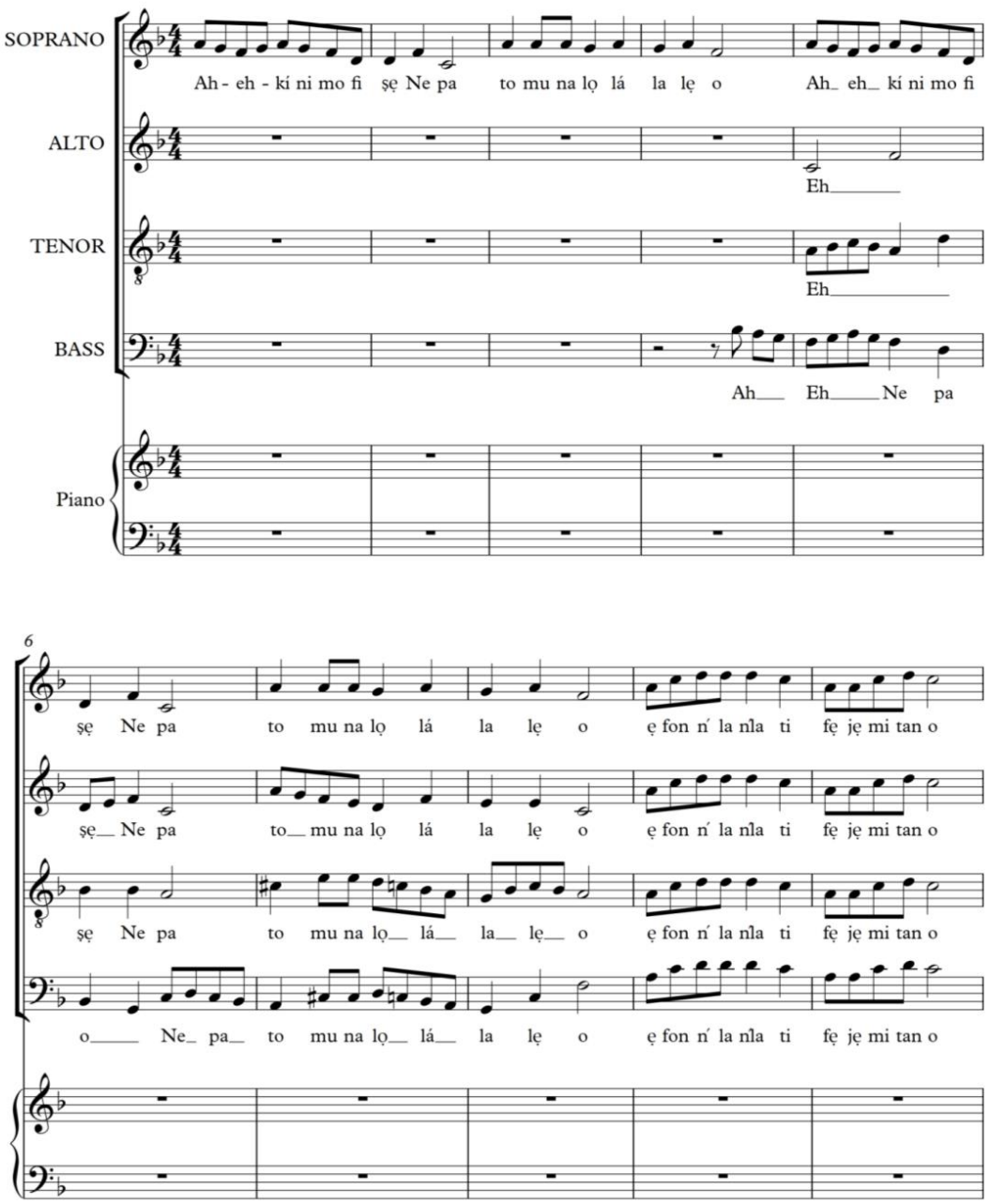

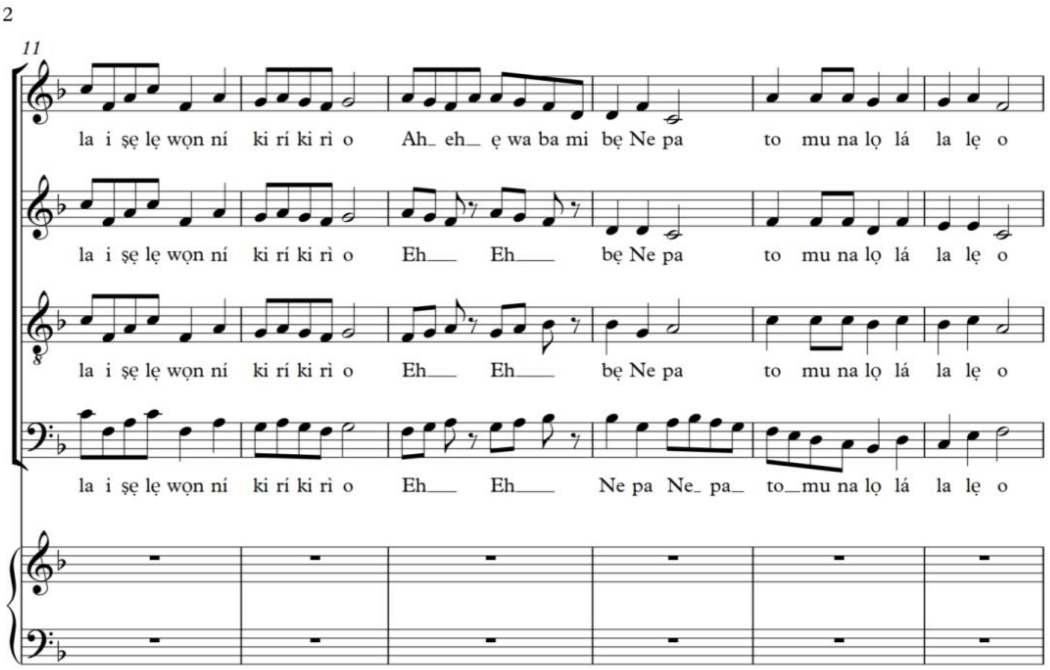

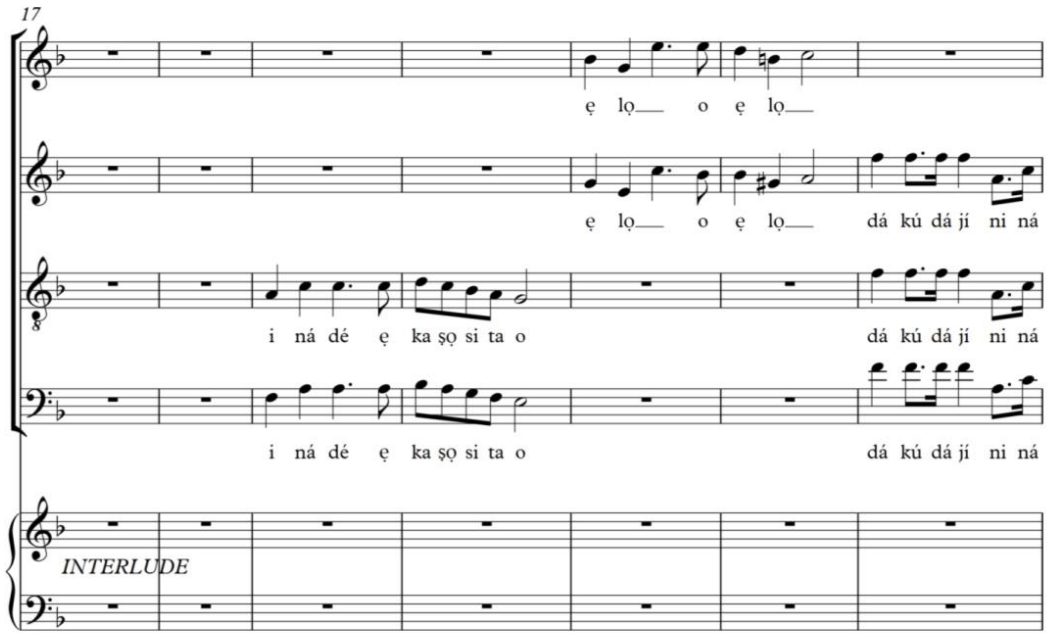

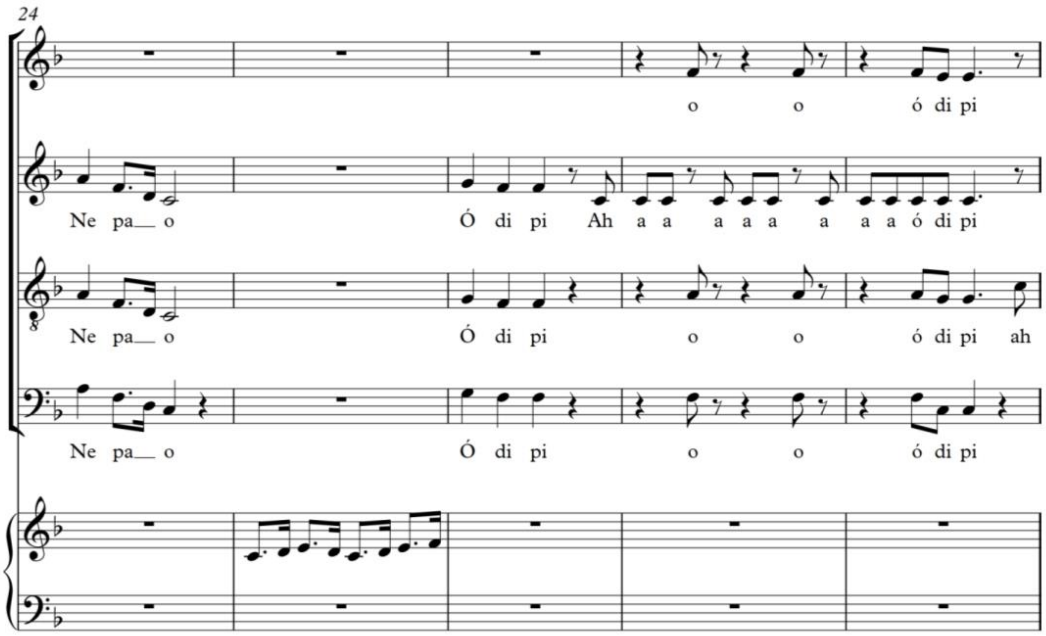

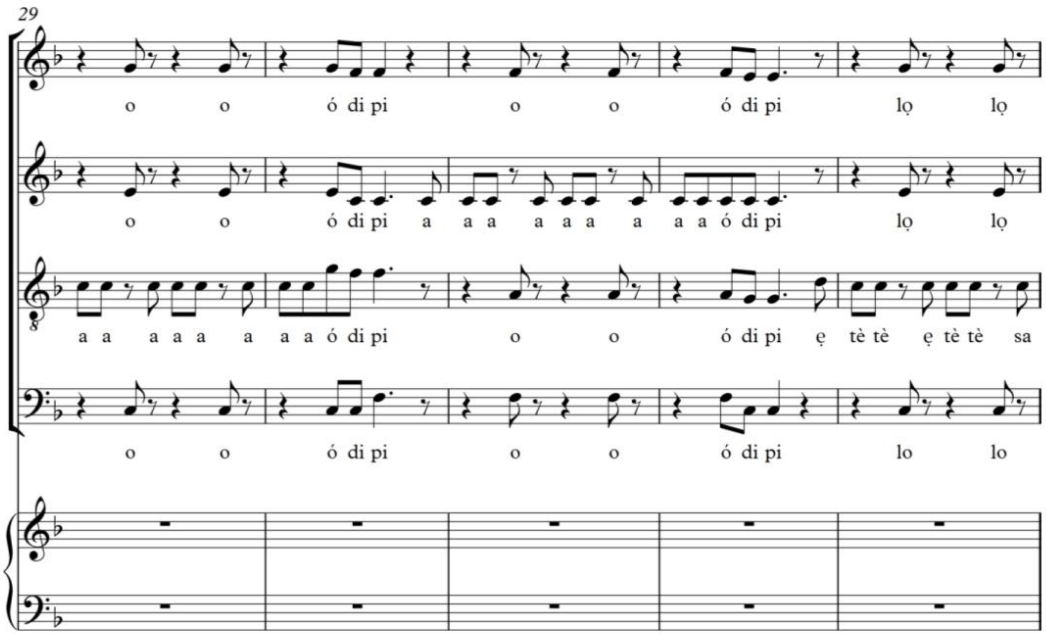

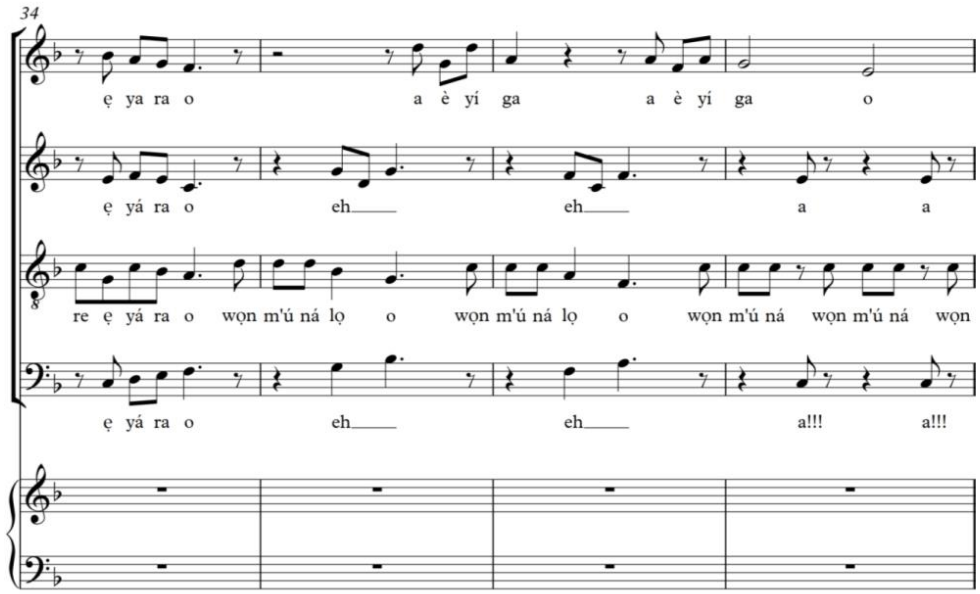

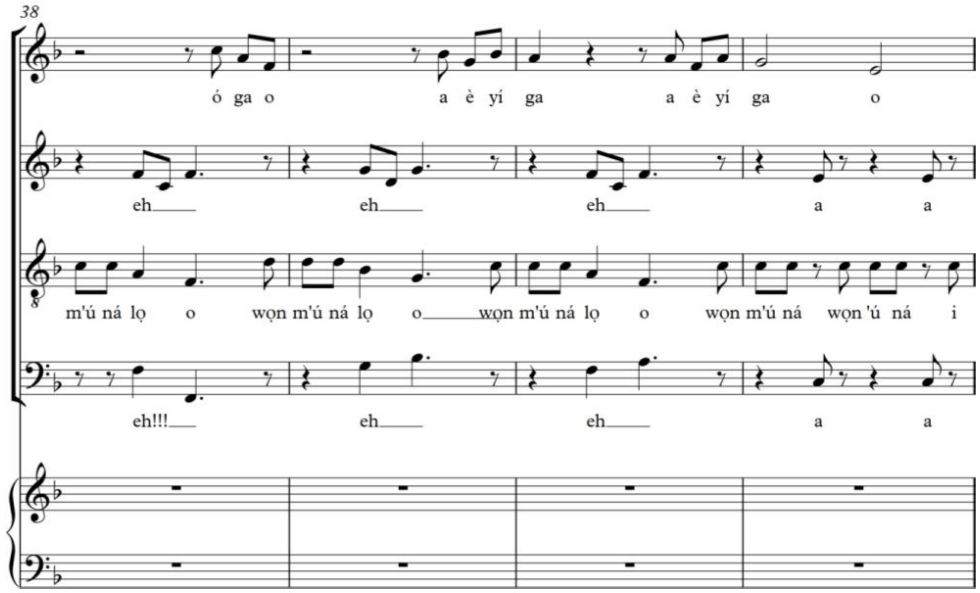

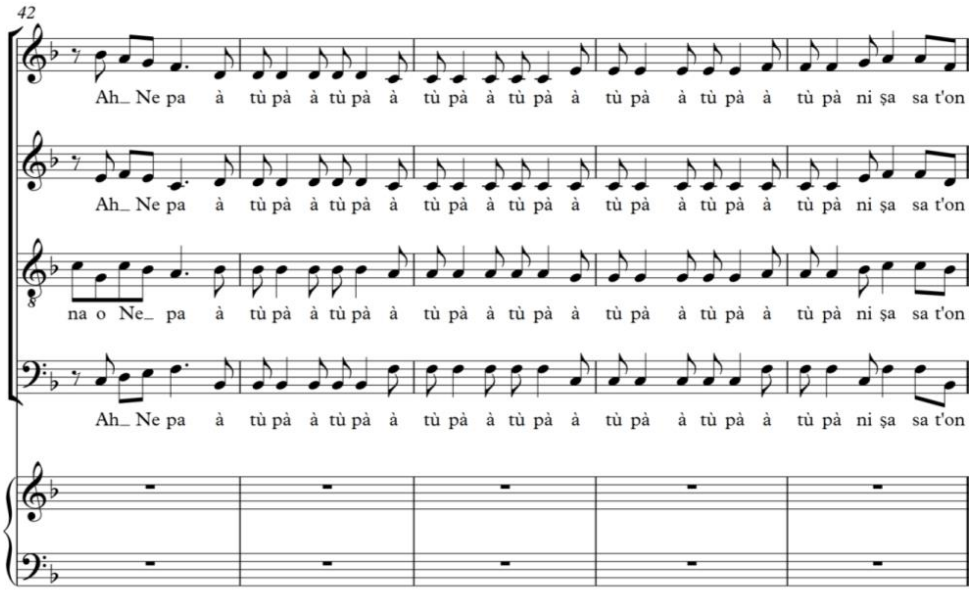

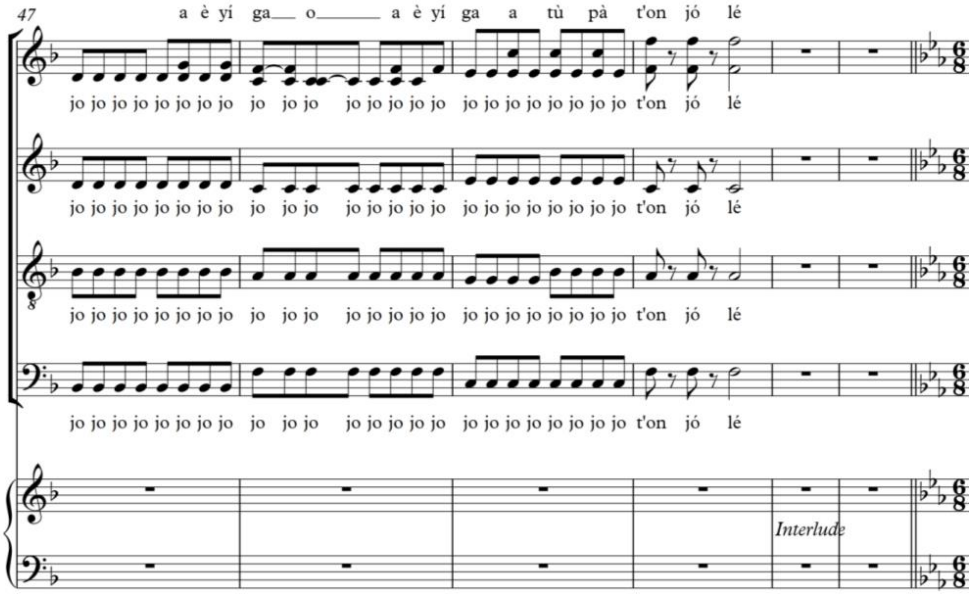

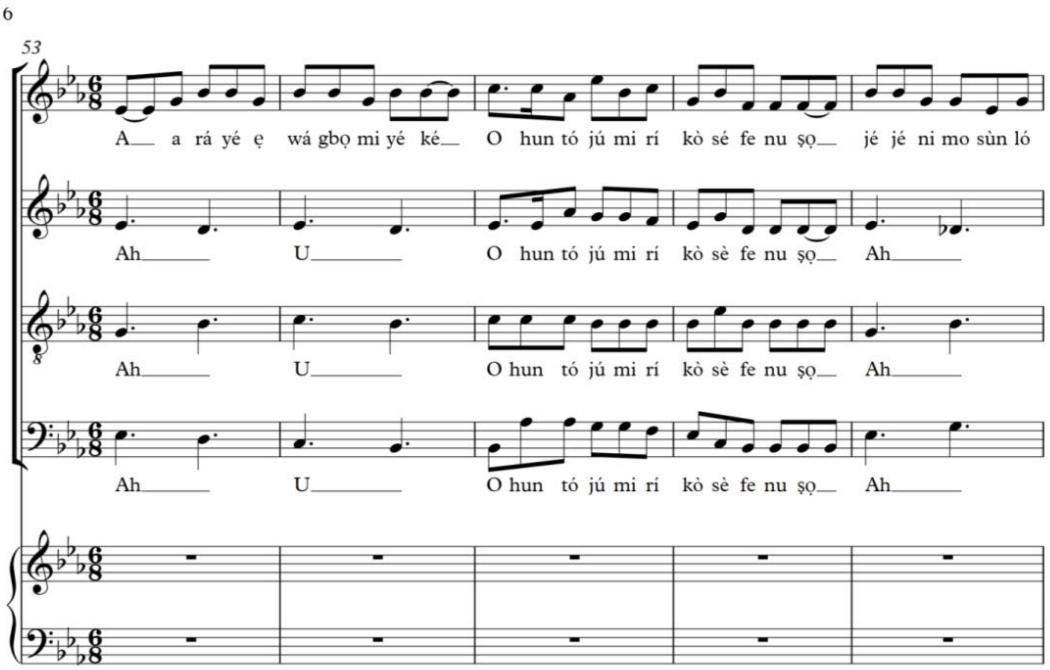

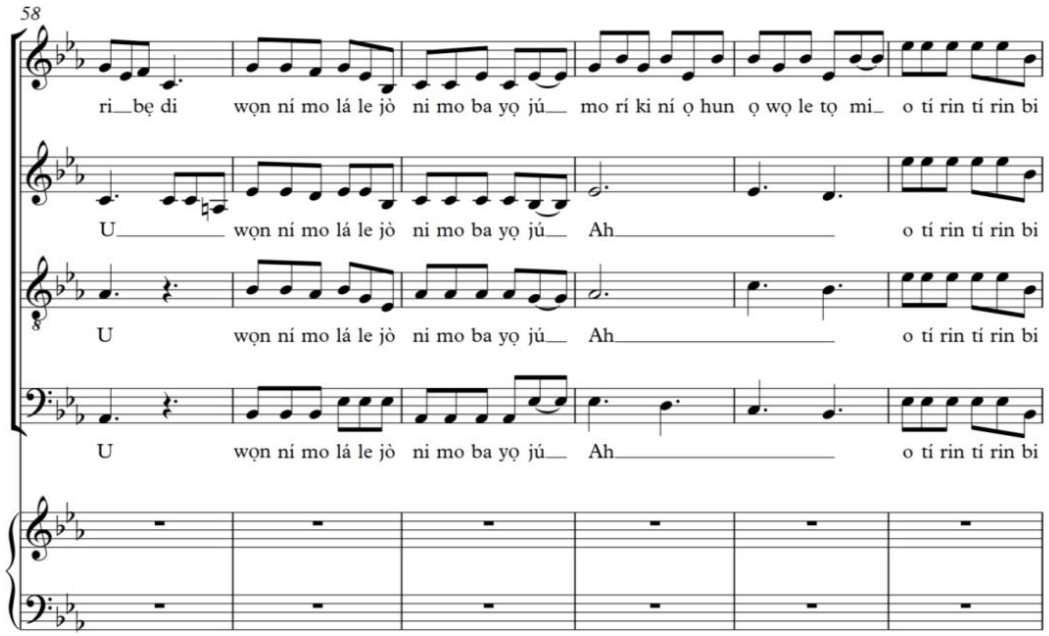

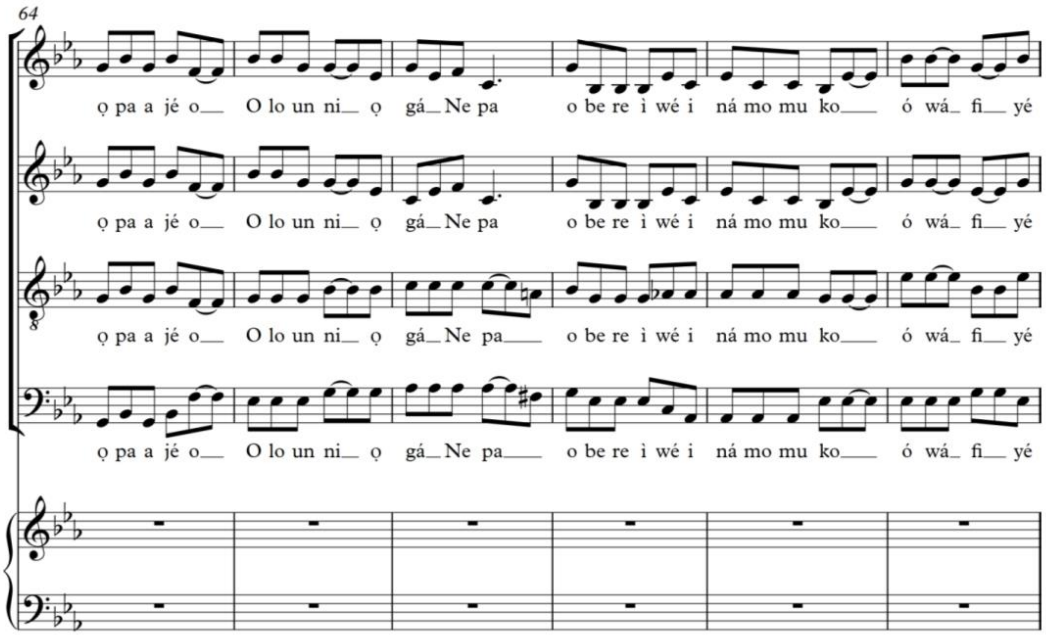

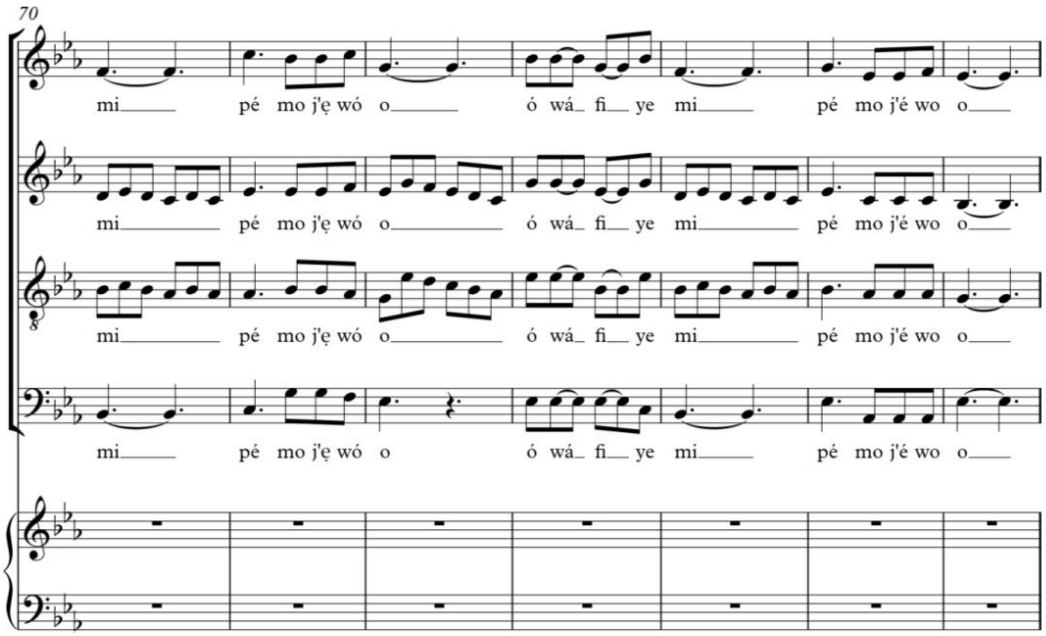

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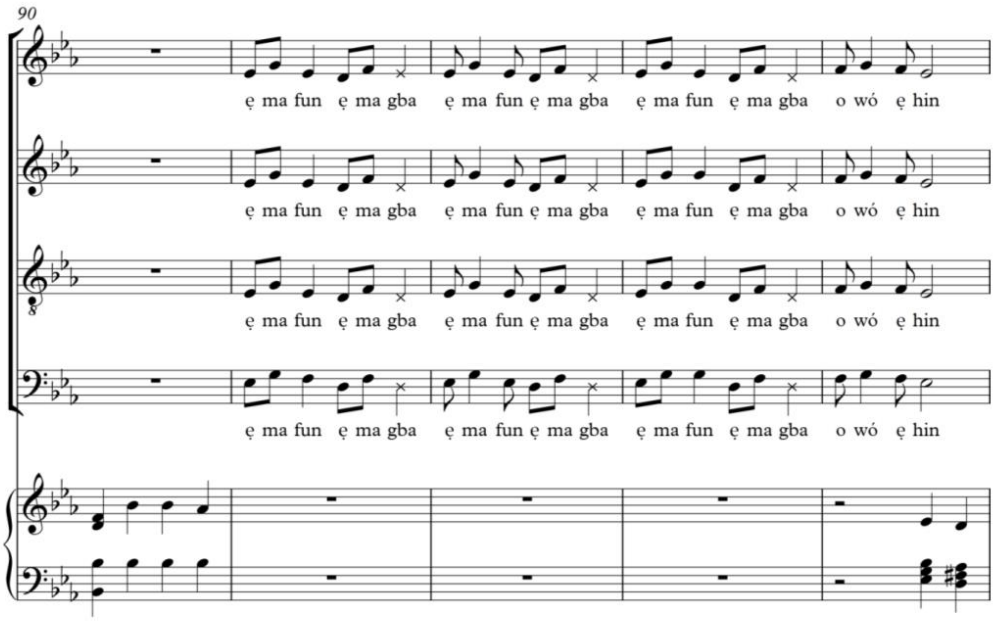

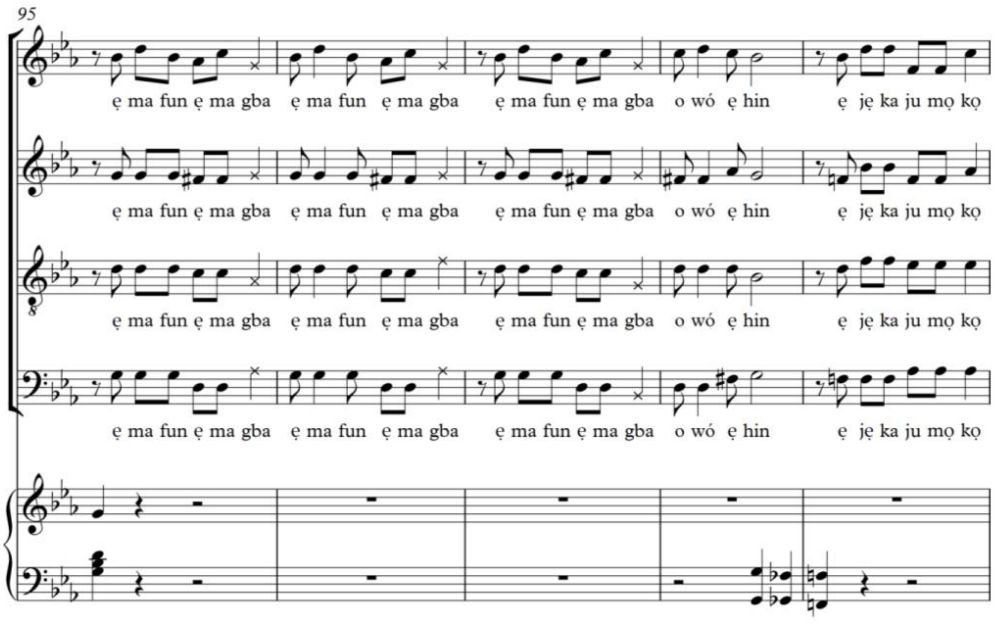

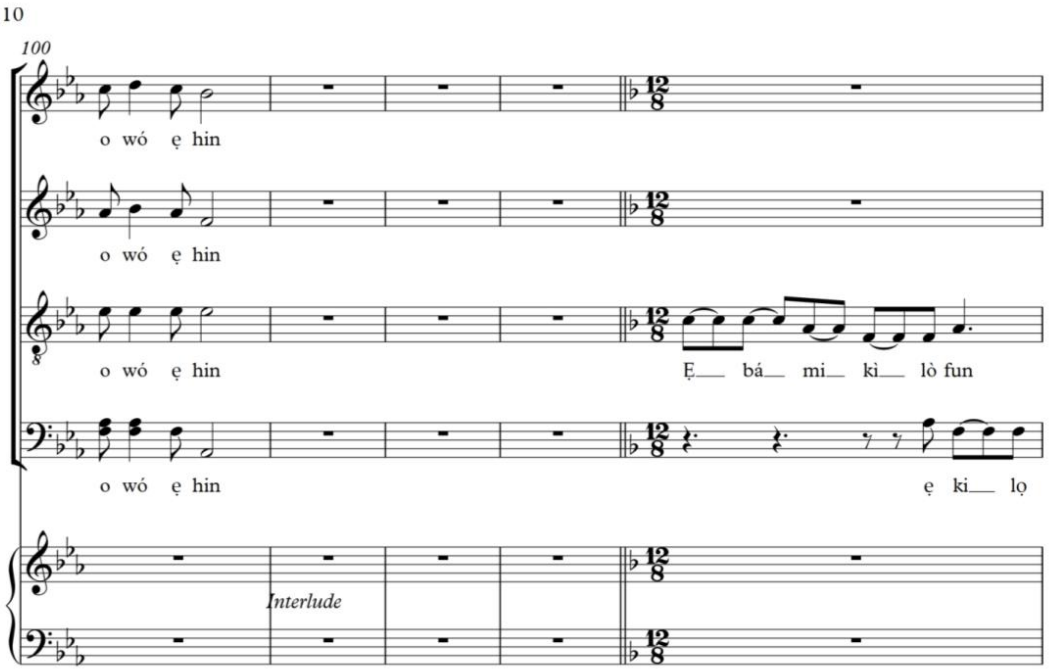

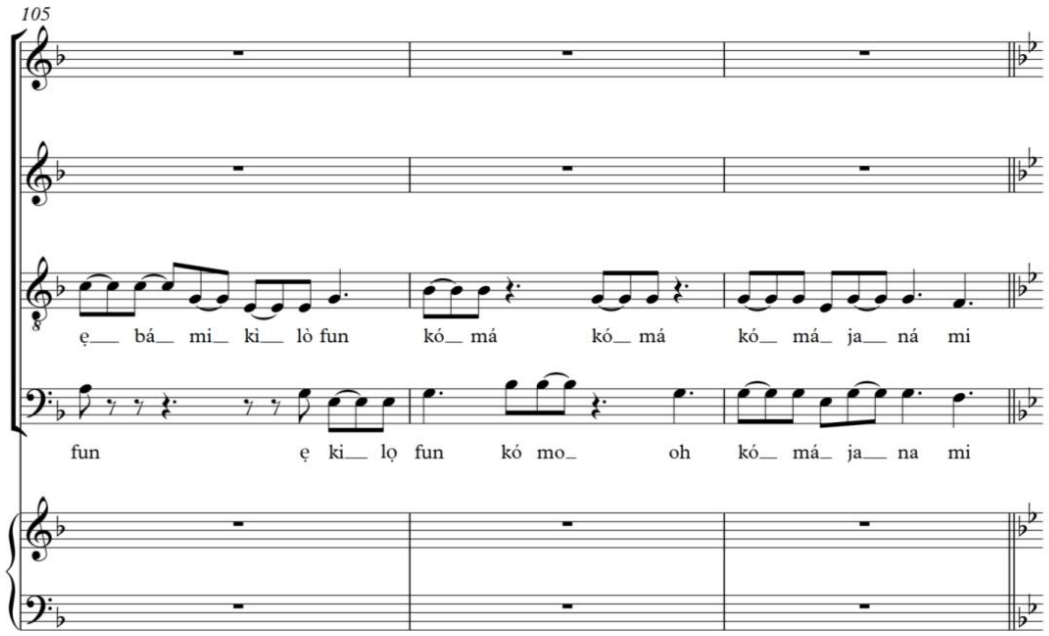

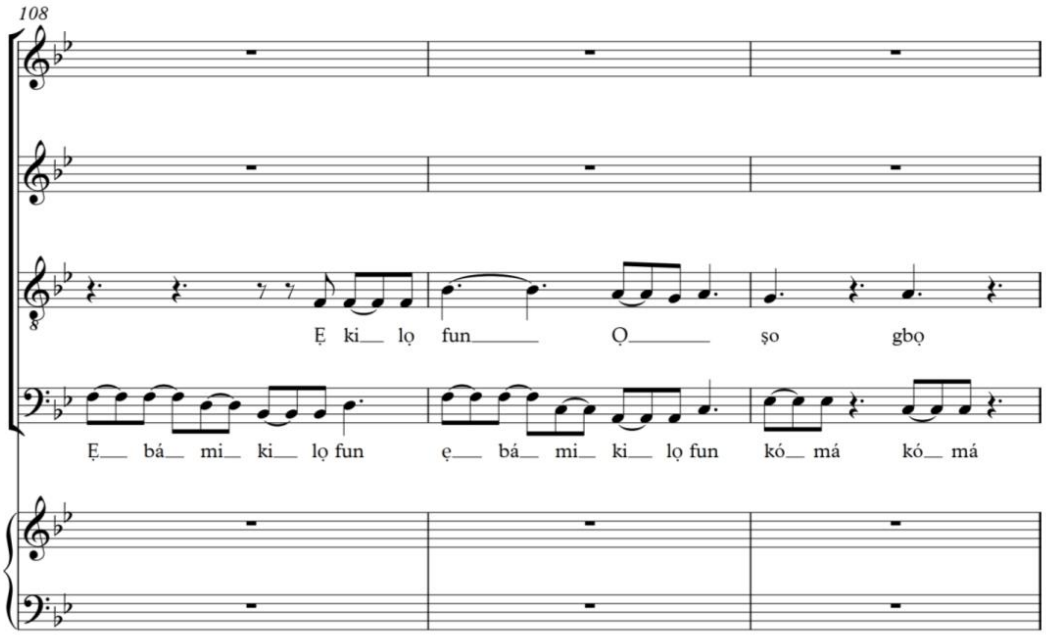

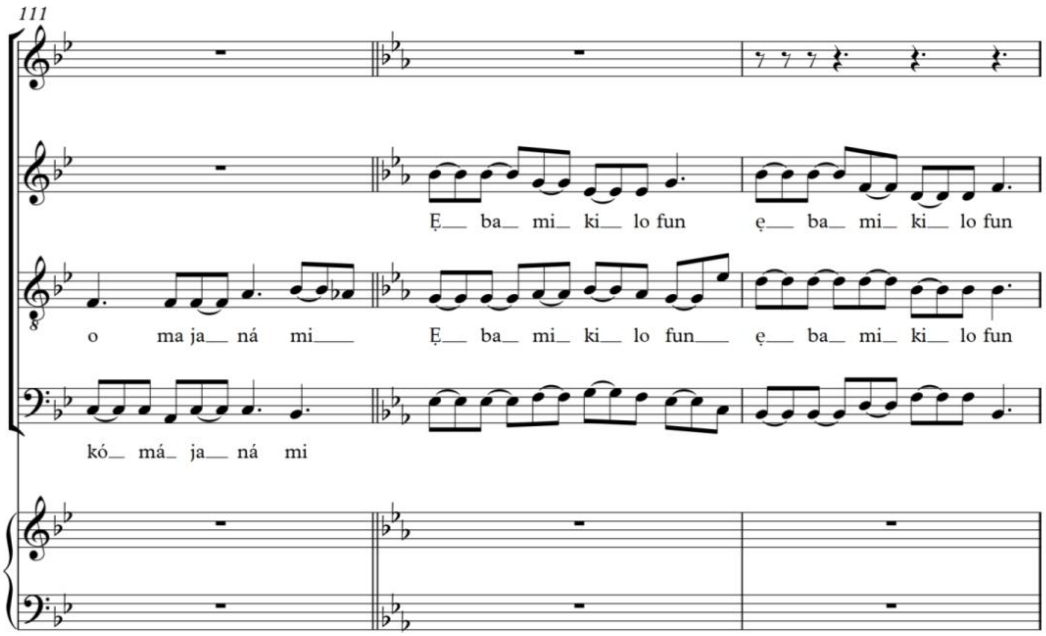

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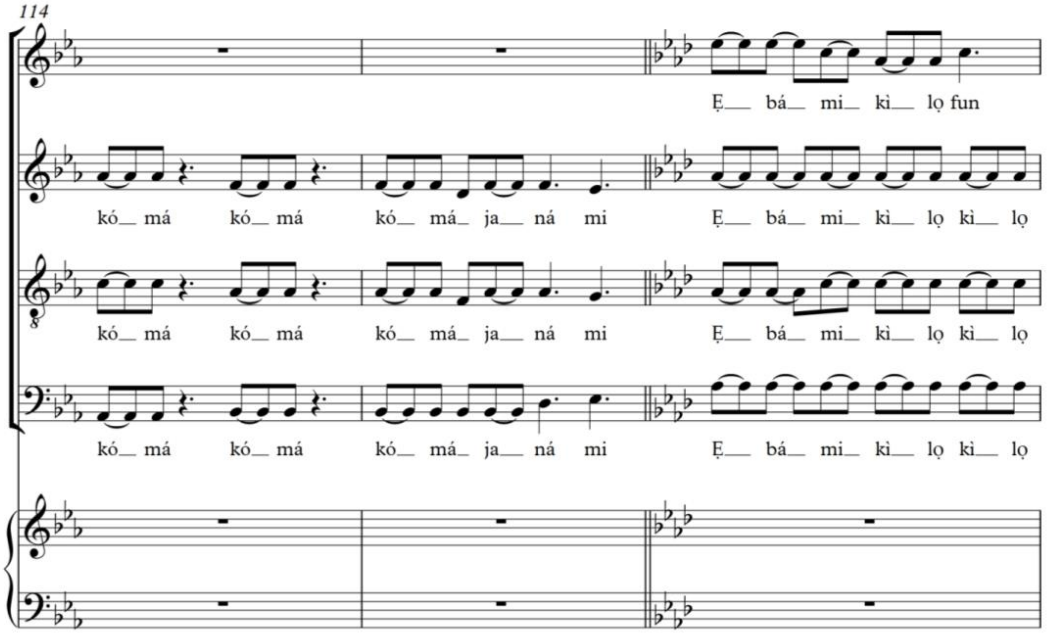

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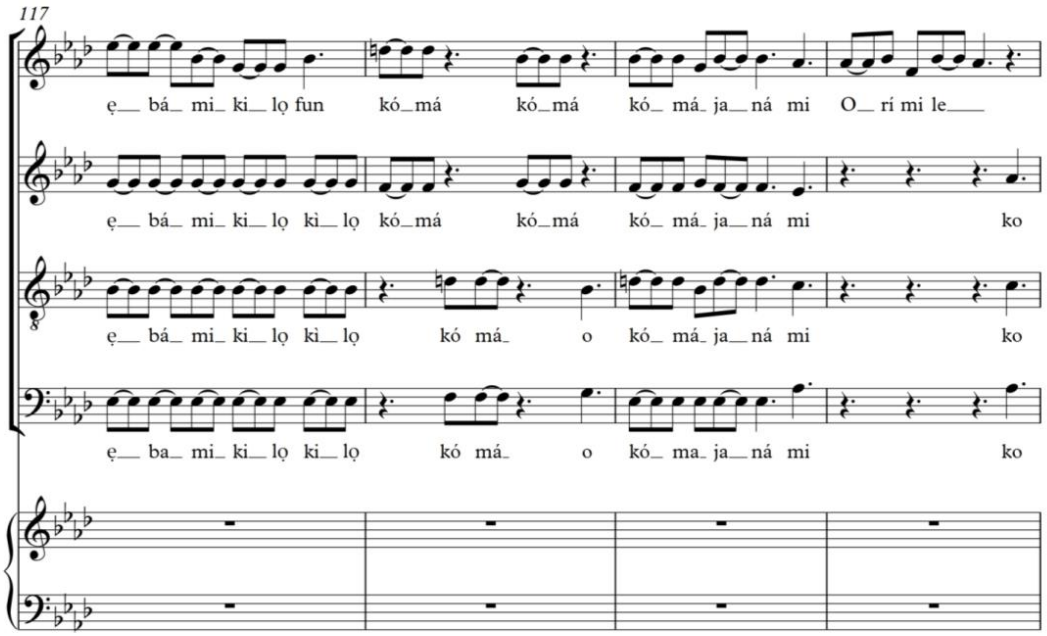

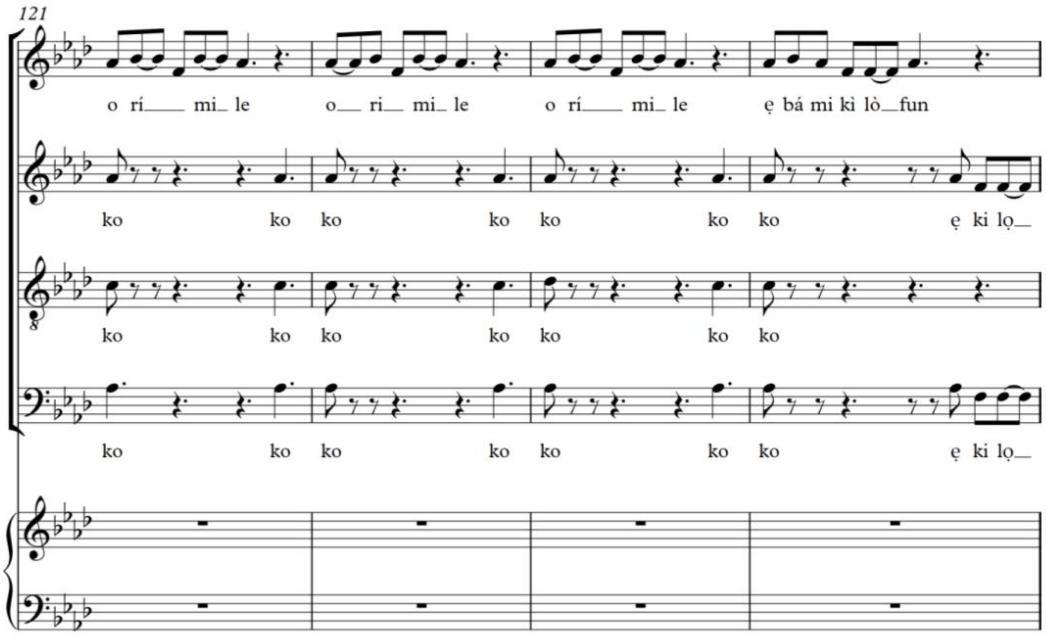

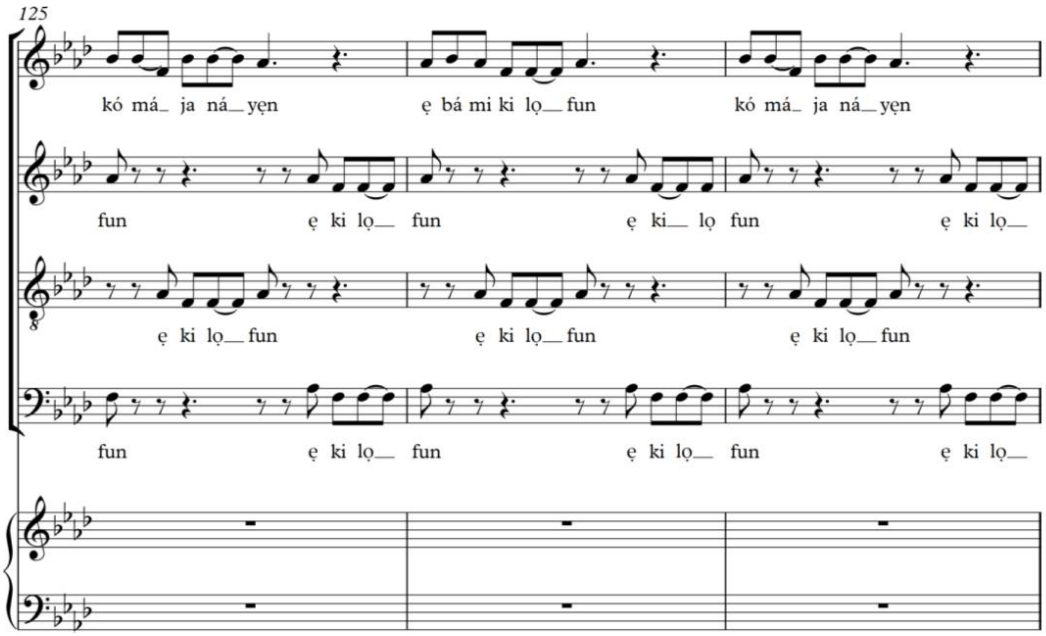

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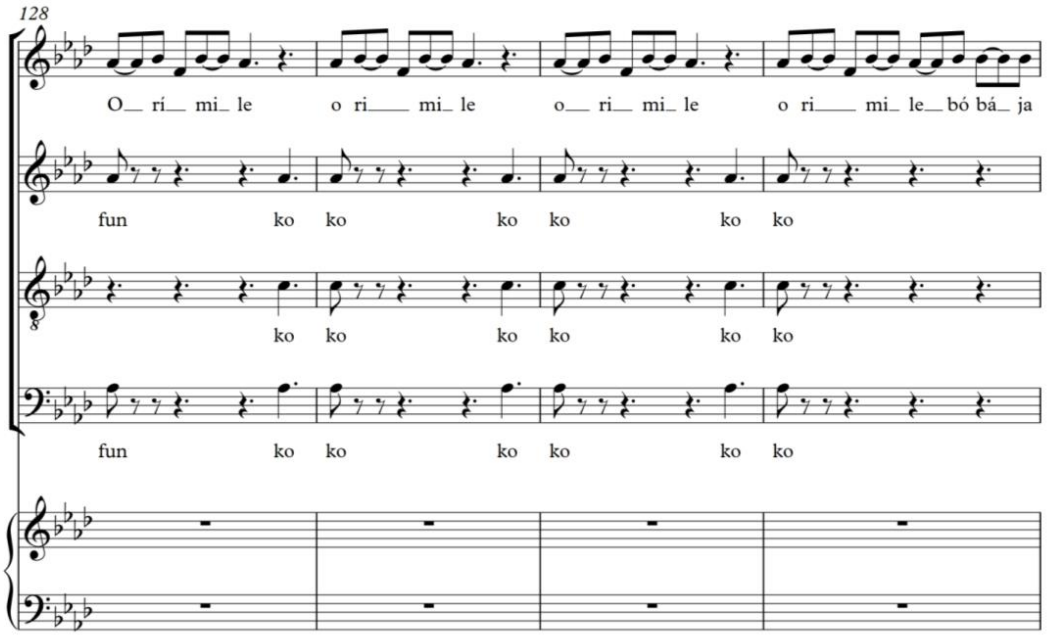

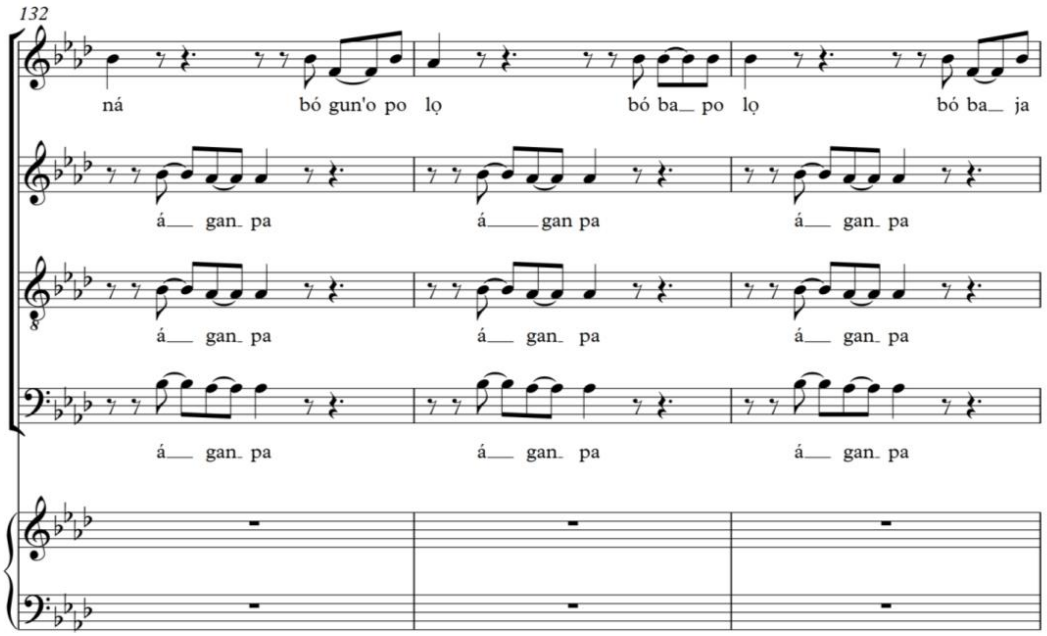

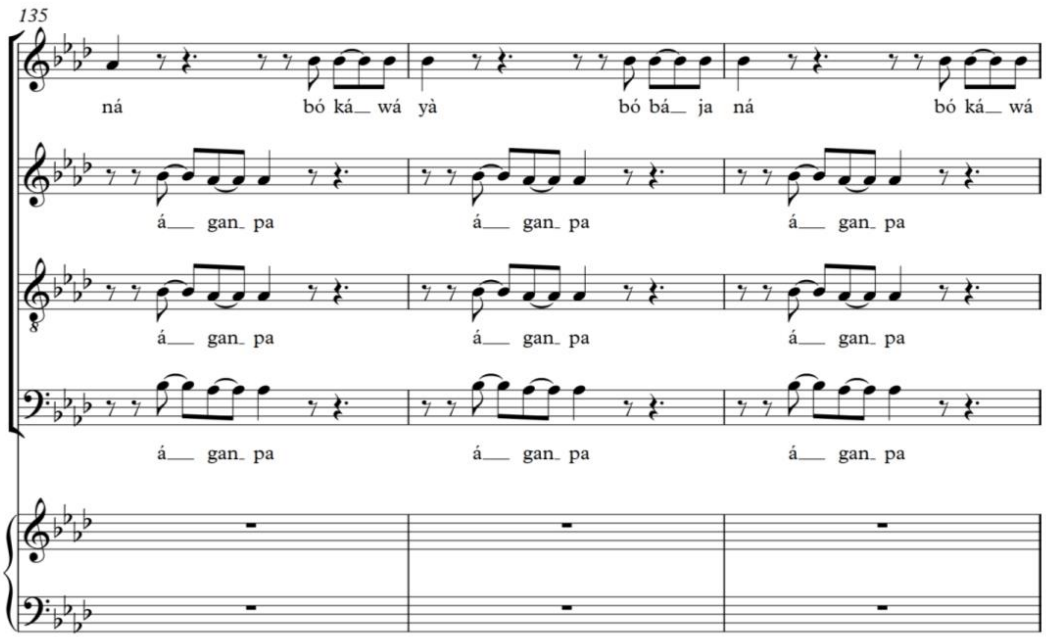

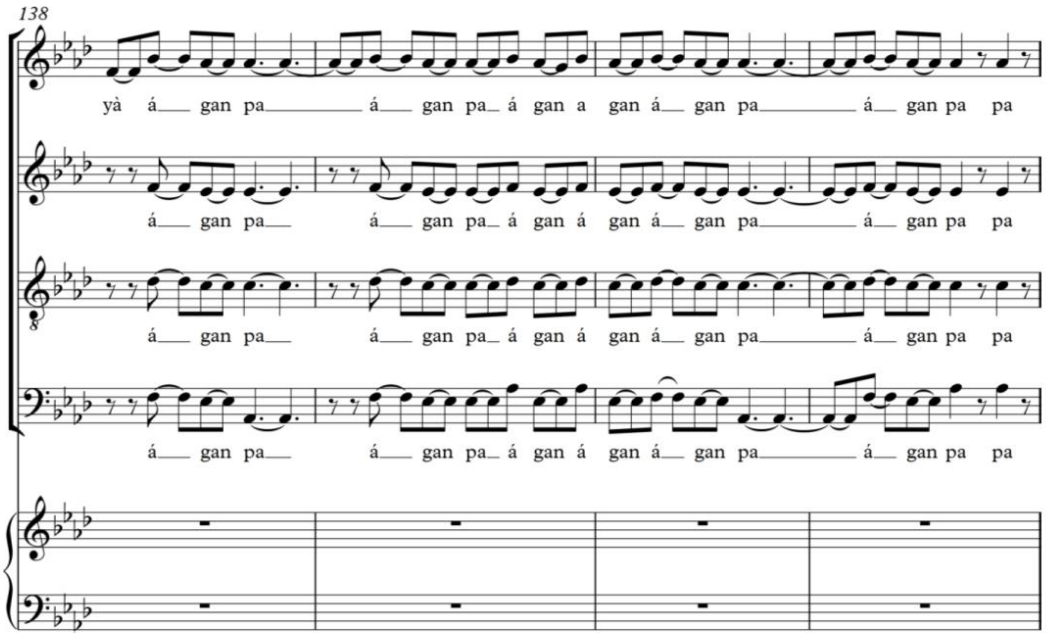

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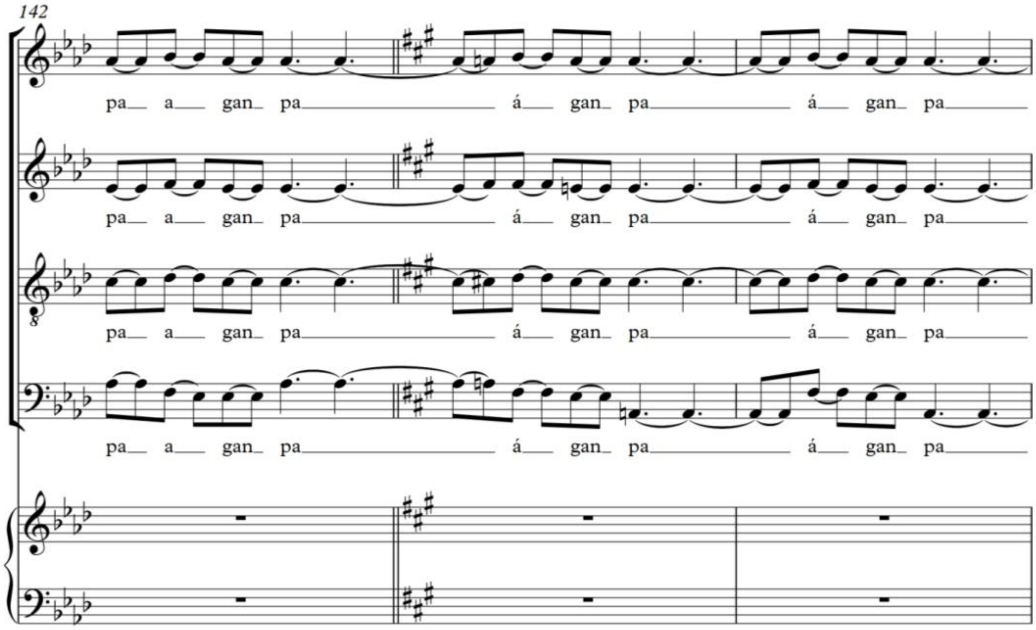

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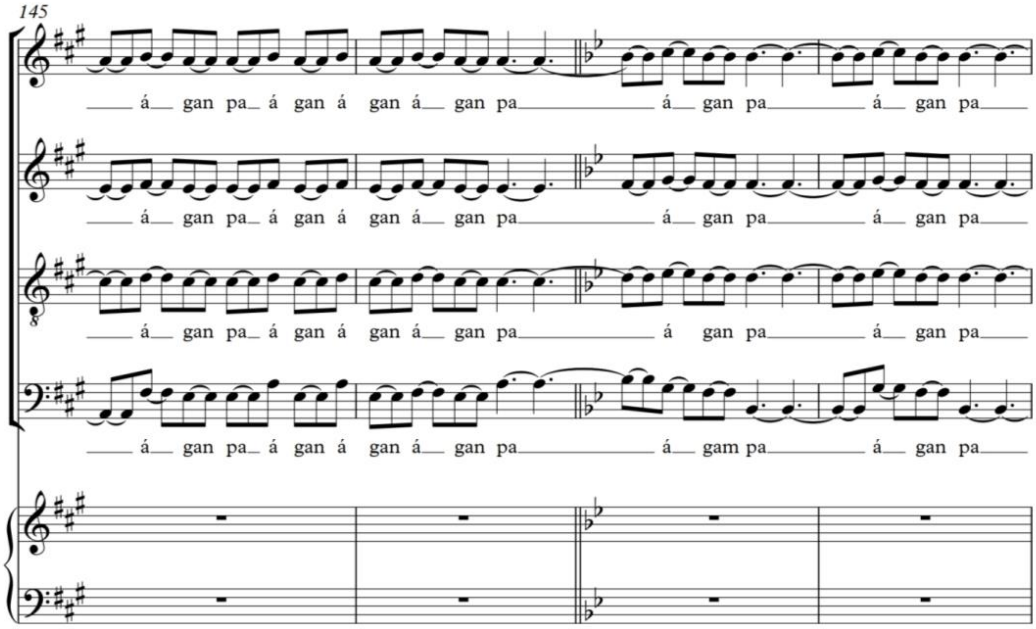

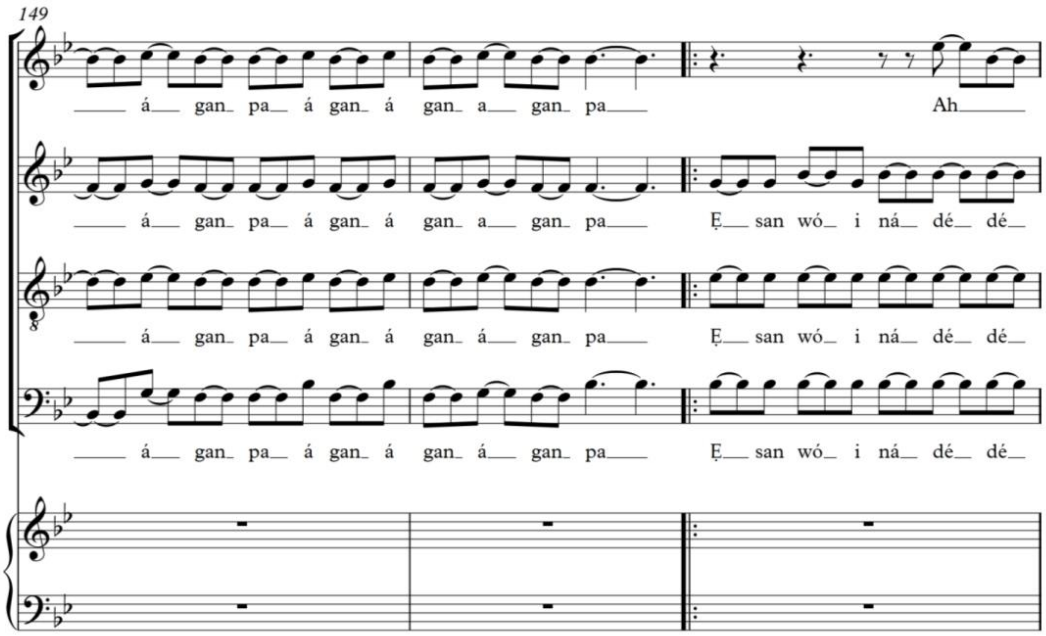

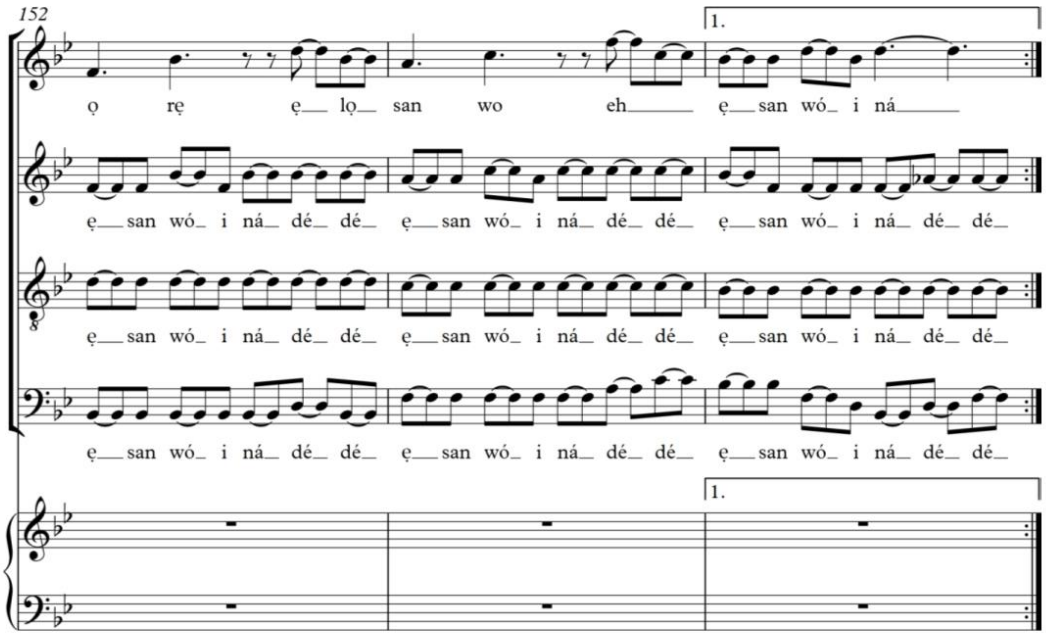

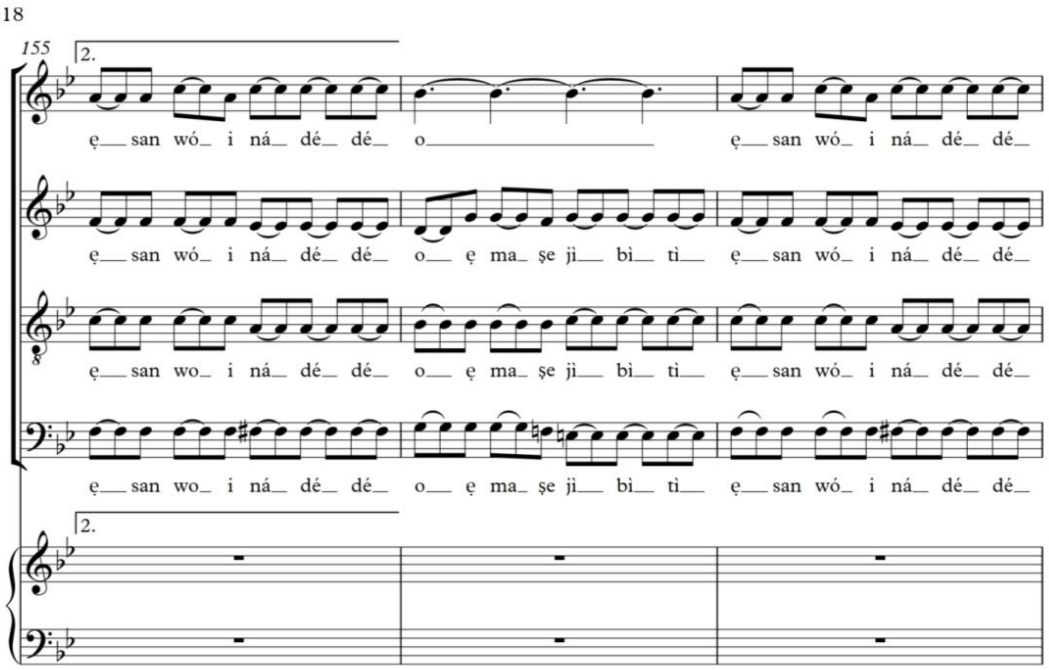

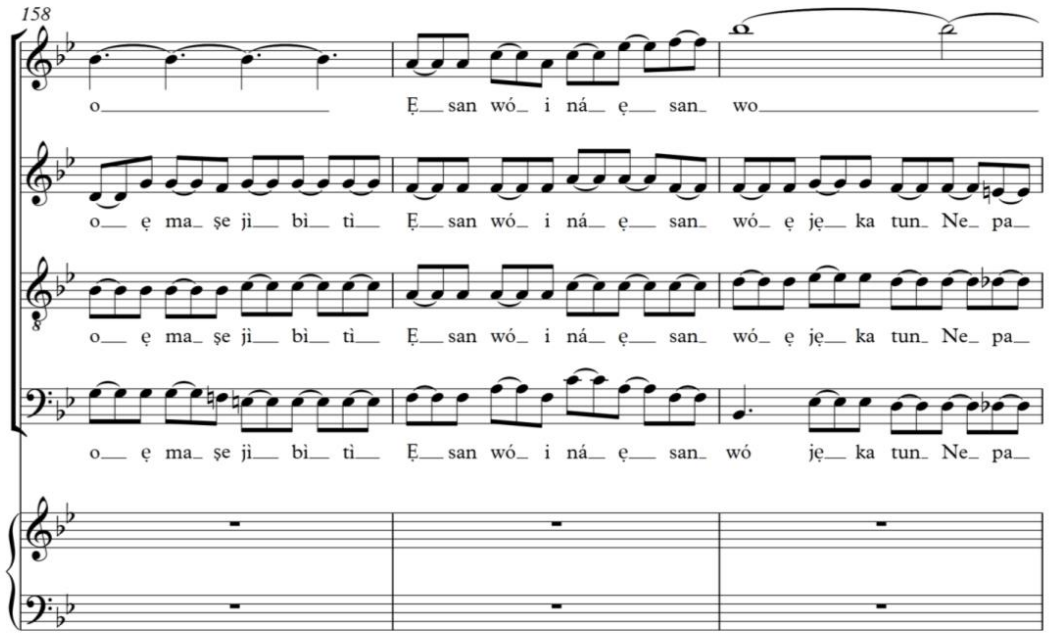

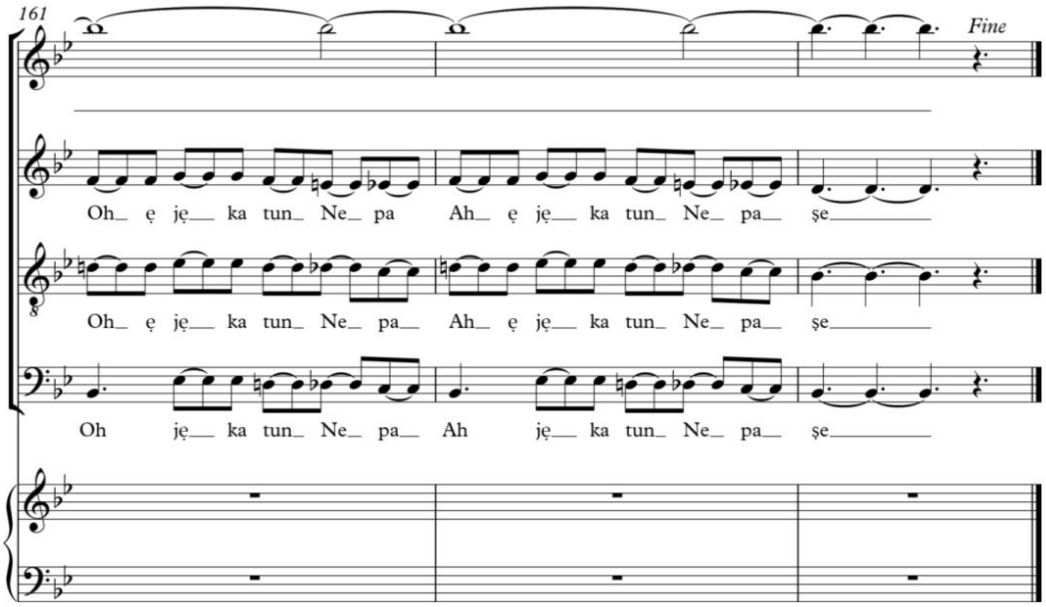

ADDENDUM B

DAYỌ̀ OYÈDÚǸ'S OEUVRE[150]

CATEGORY A: ORATORIOS

1. IYIN ORATORIO

1 Overture
2. Okan mi yin o (Recit) baritone
3. Ore yin Jesu (Aria) baritone
4. Ogo chorus (chorus)
5. Tete yin Oba to mayo wa (Recit)
6. Okan mi yin oba orun (Aria)
7. Ayo ni mofe (Chorus)
8. Daju daju Je'su lore mi (Recit)
9. Bina banjo (Aria)
10. Ti Jesu loke (chorus)
11. Iberu kosi (Recit)
12. Laifoya (Aria)
13. Nipa ife Olugbala (chorus)
14. Igbala de (Recit)
15. Gbogbo aye e gbo (Duets)
16. Baba se bebe
17. Jumo gb' Oluwa ga (Recit)
19. Ki Oluwa ki o bukun yin (Recit)
20. Amin (Chorus)
21. Modupe (Recit)
22. Fi ibukun fun oluwa (Aria)
23. Tiwa tope (Chorus)
24. Fi bukun fun Oluwa (Recit)
25. Inu mi dun (Aria)
26. Eyin ara nibo lenlo (chorus)

[150] Work list provided by Dayọ̀ Oyèdúǹ in an e-mail, 7 January 2016. The work list provided here is in the format provided by Oyèdúǹ. As the author has not been able to verify the existence of works, or provide descriptions by checking this list with original documents, no alterations have been made from the information provided by the composer, or the order and format in which it has been provided.

27. Igba ope re ree (Recit)
28. Wole fun Jesu (Aria)
29. Jesu mi seun seun (chorus)
30. Gbongbo idile Jese (Recit)
31. Kiniun eya Judah (Aria)
32. Oyigiyigi (chorus)
33. Sinfonla (orchestra)
34. Titi Ayeni (Recit)
35. Hallelujah chorus
36. Ki gbogbo e da (Recit)
37. Ore eho eho (Aria)
38. Eho iho ayo (chorus)
39. Ewa fi yin ope (Recit)
40. Baba a wole niwaju ite re (Aria)
41. Genge (Chorus)

II.OBANGIJI (chorus list)

Part one (His Birth)

1. Overture
2. Odun nlo sopin
3. Gbo ohun
4. Loru ojo ibi Jesu
5. Obangiji

Part two (His death and resurrection)

6. Hossana chorus
7. Ko se fenuso
8. A o se won pa Jesu
9. Ha Oluwa mi a da?
10. Alagbara bi ara

Part three (His praise)

11. Oye ka dupe
12. Mukulu muke
13. Anjola
14. Patewo

III. ITUNU (ORATORIO)

1. Oda mi loju
2. Igba ope
3. Ayo nbo lo wuro
4. Alagbada ina
5. Sa diro ma
6. Awi may'e hun
7. Golgotha
8. Oba itunu
9. Alewilese
10. Ope nla

IV. ARIWO AYO (Oratorio)

1. Keresimesi tun made o
2. Ijo ibi Jesu
3. Irawo nla
4. Kutupa
5. Bethlehemu

CATEGORY B: CANTATAS

I. *HOSPITAL CANTATA*

1. Overture
2. Om'oniresi
3. Omo Ogba
4. Igbo ora
5. Dokita Alabere
6. Tokunbo
7. American visa

II. UNIVERSITY CANTATA

1. Overture
2. Sugar daddy
3. Eba lonje oga wa
4. Nepa
5. Iya mi l'eko

6. Mr Lecturer
7. Aluta
8. Husband snatcher
9. Ashiri idanwo
10. Graduation song

III. QUEEN'S CANTATA

1. Edelweiss
2. Nella fantasia
3. John Bull
4. Let music reign
5. Stodola pumpa
6. The Cuckoo
7. Polly put the kettle on
8. Graduation song
9. Overture

IV. PALMWINE CANTATA

1. Iyawo obun
2. Igba ewe
3. Oloti (Lanke omu)
4. Alajo somolu
5. Eko akete
6. Omo pupa
7. Ole afaajo
8. Oni gbana
9. Overture

V. CANTATA AFRICANA

1. Agbe loba
2. Asa kasa
3. Tun mi gbe
4. Iyan lonje
5. Osomaalo (Ijesha)

6. Ofi, oba aso
7. Ojo maaro
8. Omo Ibadan
9. Overture

VI. IFE CANTATA

1. Hello Ololufe
2. Ake baje
3. Oro ife bi adanwo ni
4. Rutu abokoku

CATEGORY C: PIANO COMPOSITIONS

I. NIGERIA DANCE (PIANO)

No 1. Woru o
2. Gbangbala Kogba
3. Tun mi gbe
4. Eweku ewele (A o merin joba)
5. Omode meta nsere

II. PIANO SONATA

No 1.
2.
3.
4.
5

CATEGORY D: ORGAN WORKS

I. ORGAN SYMPHONY

No 1.
2.
3.

CATEGORY E: ORCHESTRA SYMPHONY

1. Vigilante

2. The Jungle
3. The King's Courtyard

CATEGORY F: ANTHEMS

I. CATHEDRAL ANTHEMS 1

1. For God so love the world
2. Cast all your burdens unto the Lord
3. Let all His creatures rise & sing
4. Lord send a revival
5. Jubilee song
6. Father's day anthem
7. O Lord our refuge
8. Thy word, my guide
9. Lift up your heads, o ye gate
10. Break forth into joy

II. CATHEDRAL ANTHEMS 2

1. Centenary anthem
2. Hallelujah to the risen king
3. Mother's day anthem
4. Thy praise shall not depart from my mouth
5. Come, your miracle is now
6. Arise Arise in praise
7. The unfailing arms of Jesus
8. Look and Live
9. Christ whose glory fills the sky
10. Sound the battle cry

III. CATHEDRAL ANTHEMS 3

1. Make a joyful noise
2. God is our refuge and strength
3. A noble birth
4. The Lord is my shepherd
5. I believe, I believe

6. Call upon Him
7. The song of Mary
8. Hallelujah
9. In the presence of His grace
10. O why not tonight

IV. FESTIVAL ANTHEMS 1

1. Surely the Lord is in this place
2. Withdrawal anthem
3. The miracle of Bethlehem
4. Sunday School Anthem
5. Come all ye that Labour
6. I was glad
7. He's risen
8. The song of the Shepherd
9. He will not leave nor forsake you
10. Bless the Lord o my soul.

CATEGORY G: OPERAS/MUSICALS

1. The moon & I (49 Songs)
2. The cupid arrow (The magic doll)(54 songs)
3. Arewa Ibidun (54 Songs)
4. The Pyrate of Badagry (47 songs)
5. Juliano (54 Songs)
6. The unshed tears (46 songs)

CATEGORY H: HYMNS

1. Hymnus Baptista
2. Tell is to Jesus

CATEGORY I: HYMN DESCANTS

DESCANTS FROM BAPTIST HYMNAL

1. Holy holy holy
2. All creatures of our God and King

3. Mighty God while angles bless thee
4. Praise to the Lord the Almighty
5. Praise my soul the King of heaven
6. Great is thy faithfulness
7. Jesu afe pade
8. Love divine, all love exceeding
9. To God be the glory
10. Laifoya Lapa Jesu
11. Crown Him with many crowns
12. I need thee every hour
13. The voice that breathed o'er Eden
14. Pleasant are thy courts above
15. My God how wonderful thou art
16. All things bright & beautiful
17. All things are thine
18. Mine eyes have seen the glory
19. Doxology
20. Christ the lord is risen today
21. Low in the grace He lay
22. If I have been redeemed
23. Alas & did my savior bled
24. Ride on ride on in majesty
25. Oluwa ojo to fun wa pin
26. Gentle Mary laid her child
27. Joy to the world
28. Hark the herald
29. Silent night
30. O come all ye faithful
31. Away in a manger
32. O perfect love
33. Just as I am
34. Jesus calls us o'er the tumult
35. Grant us Lord the grace of giving

CATEGORY J: ACAPPELLAS

ACAPPELLA FOR MALES IN 3 MAIN NIGERIAN LANGUAGES

1. Yaayi (Hausa)
2. Uzigwe (Igbo)
3. Sagolo (Yorùbá)

CATEGORY K: BOOKS

1. On becoming the music director
2. Introduction to choral singing
3. Principles & Practice of singing
4. Dayọ̀ Oyèdúṅ Piano tutor (Grades 1-4)
5. Voice exercises for choristers